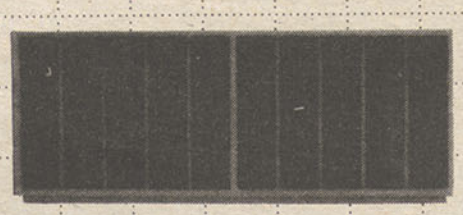
# Ann Arbor Observer

February, 1982



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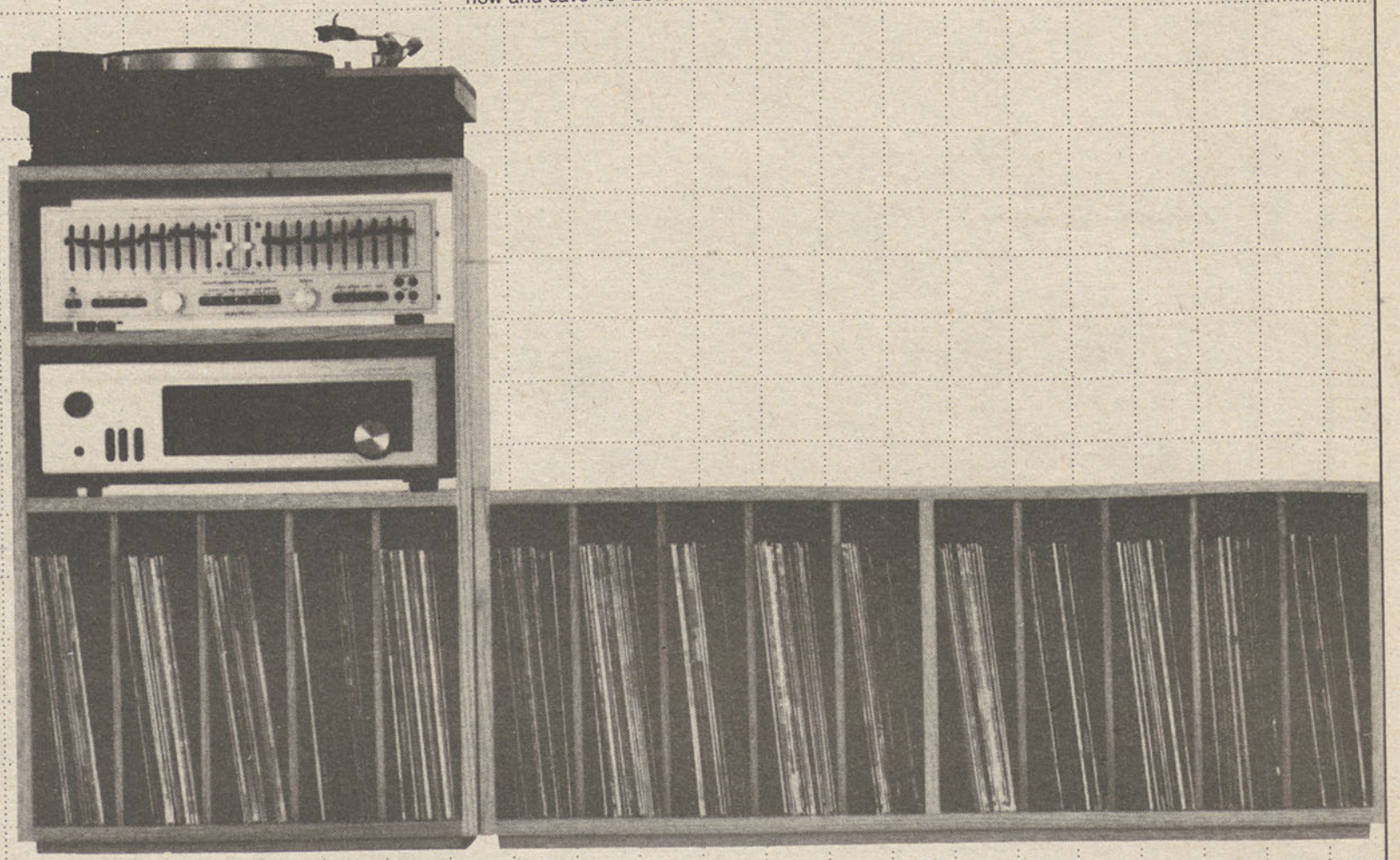

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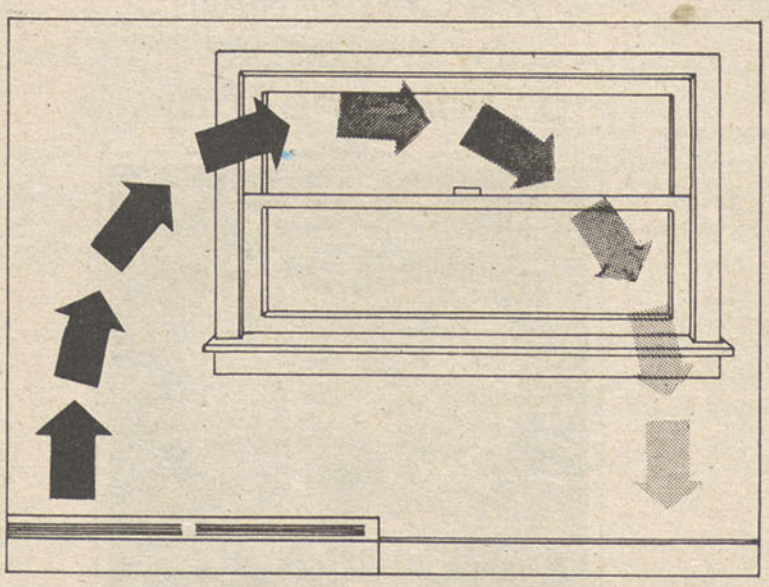

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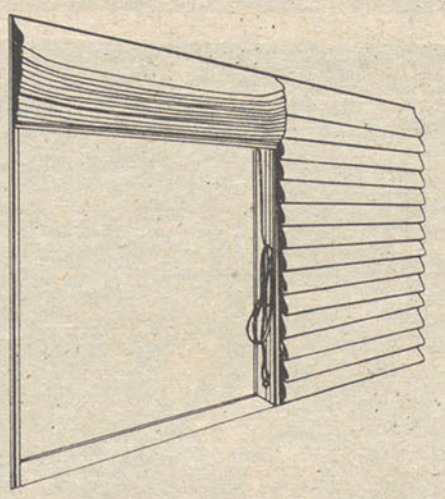

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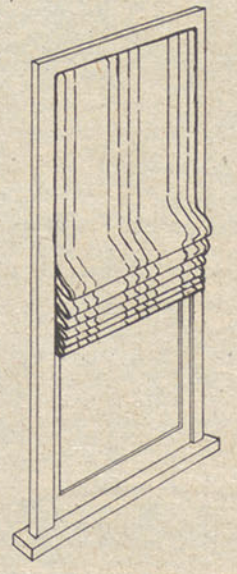

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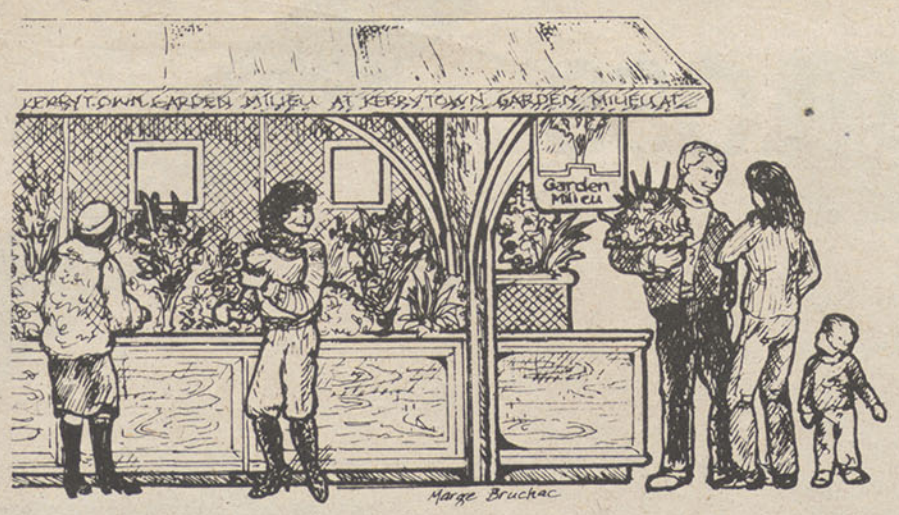


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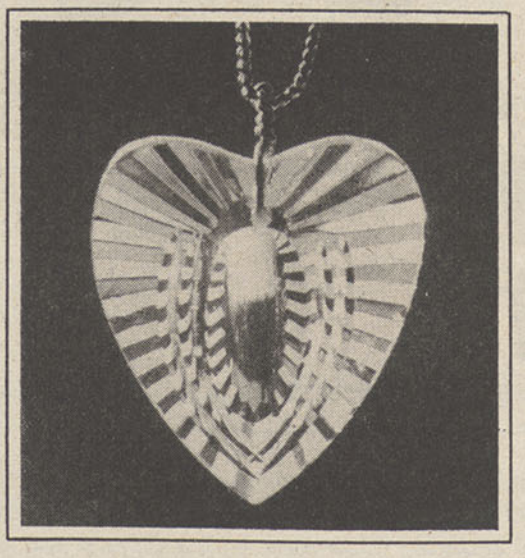

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# Ann Arbor Observer

February, 1982 Vol. 6 No. 6


*Cover: The U-M's Detroit Observatory. In 1855 the U-M Regents commissioned J.F. Cropsey, a well-known Romantic landscape painter, to paint views of the observatory and the campus.*


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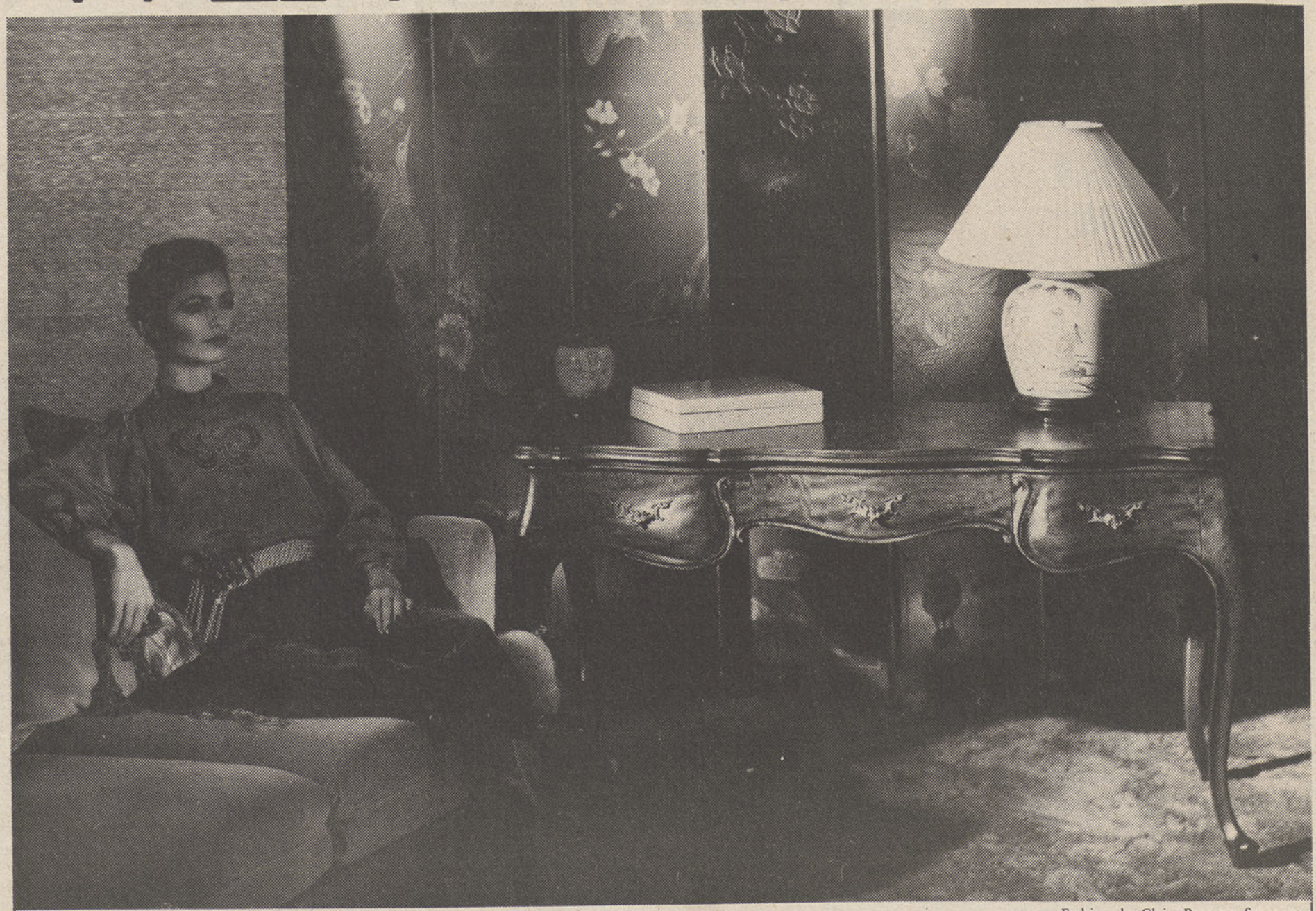

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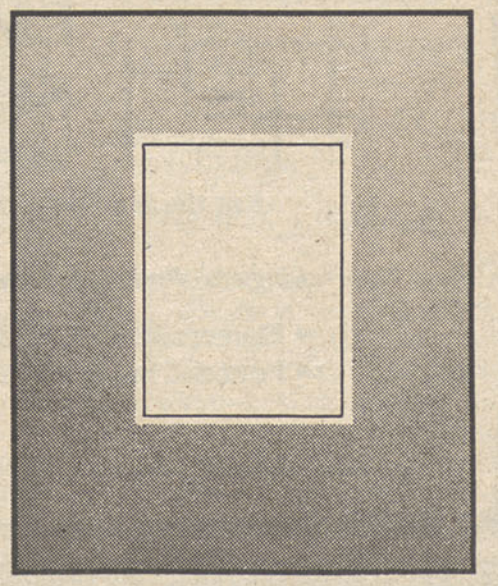

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# AROUND TOWN

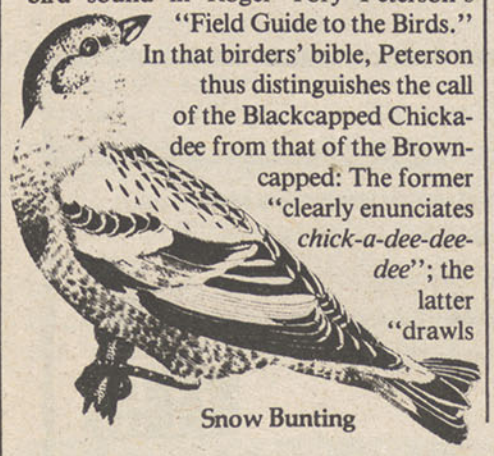
## The Christmas Bird Count

### *Vying to spot the Good Birds*

Wear field clothes," Dave Baker had advised when we phoned to ask if an outsider could join the annual Audubon Christmas Bird Count on December 20. Just before first light at 7:15 of the appointed day, we turned up at the rendezvous dressed in an improvised layered outfit that hampered our movements. With only our eyes and nose showing between wool cap and muffler, we moved robot-like toward the two dim figures standing nearby and introduced ourselves to the eyes and noses of Carl Haynie and Dave Baker, who were similarly dressed.

Baker and Haynie constituted the "party," as the bird count teams are called, that would canvass the Arboretum, the stretch of the Huron River from there to the Huron Parkway bridge, and Geddes Avenue back to the Arboretum. They set off briskly for the Arb's entrance gate, with important-looking field glasses bouncing on their chests. "Why don't you split off and cover that stand of conifers at the bottom of the meadow," Baker said to Haynie. "We'll meet you at the river in about an hour."

"Dave Baker is one of the two or three finest birders in this area," an Audubon Society member had told us. "He's expert at identifying birds by the sounds they make." As we walked along, Baker was already counting what he called "background birds"—by ear. From under the shrubs along the way came the chips, peeps, and twits of bird small talk. "Tufted Titmice," he said confidently, isolating their cheeps from a whole orchestra of pips and twitters. "Chickadees. Goldfinches," he threw out. The performance was amazing to one familiar with the queer phonetic renderings of bird sound in Roger Tory Peterson's "Field Guide to the Birds." In that birders' bible, Peterson thus distinguishes the call of the Blackcapped Chickadee from that of the Brown-capped: The former "clearly enunciates *chick-a-dee-dee-dee*"; the latter "drawls a wheezy *chick-che-day-day.*" Good grief!



Snow Bunting

Baker, impressively, seemed to be able to differentiate bird chit-chat, which is far more difficult than identifying birdsong. He coaxed the sounds from brushy cover by making sibilant, whispery noises through his teeth that he modulated with lip motions—a kind of avian Esperanto designed to draw response from a wide variety of birds. It worked, but all the answers he got were from background birds—the old familiars we see every day. Then, spotting a group of Cedar Waxwings in a tree eight hundred feet away, he snatched up his glass to take a closer look. "Want to see if there's a Bohemian Waxwing among 'em," he said. "That would be a good bird."

So there are "good birds" and "boring birds." Now we began to understand the hold this annual count has on its participants. Aside from the perverse pleasure the counters find in taking cold winter walks—"Your friends think you're nuts," one had happily told us—and aside from the count's usefulness in indicating the presence of bird food supply and the health of bird habitats, there is the sharp spur of competition to spot the rare or unusual bird. From the dedicated birder's point of view, all birds are God's creatures, but one Carolina Wren is worth a thousand Rock Doves (pigeons.)

There was no Bohemian Waxwing in the group, and again, when Baker checked through a flock of Goldfinches hoping to find Redpolls among them, he was disappointed. Then suddenly, out of the corner of his eye, he caught the flight pattern of six little birds that swooped out of a stand of conifers, then fluttered their wings madly to slow down as they settled into a distant oak tree. "Crossbills," he said quietly, whipping up his glass to make sure. "*White-winged* Crossbills!" he said triumphantly. It was just eight o'clock, and Dave Baker already had a Very Good Bird to add to his tally.

For the next hour we explored the byways of the Arboretum with no startling results. From time to time Baker sent rapidly repeated little kissing sounds out on the air in an attempt to stir up some Golden-crowned Kinglets, but to no avail. Near the river we said goodbye. That evening we learned that minutes later the Baker-Haynie party had spotted two Coots along the river, the first to appear in a Christmas count since 1976.

The Audubon Society has conducted a Christmas bird count every year since 1900. The two-week period around the time of the winter solstice is chosen because there are no migrations in progress then. From the first modest count that covered twenty-five locations in the Northeast, the project has grown to cover an area that stretches from Hawaii to Labrador and from Alaska to Venezuela. 1,350 locations are canvassed by upwards of 34,000 counters. Each count area is a fifteen-mile-wide circle that must be counted in a single day. The rare bird a counter spots on the day *before* the official count cannot be included unless it is seen again during the designated twenty-four hours. Everyone agrees the count may be off by thousands, one way or the other, but much useful information comes from comparing the results of different years, after taking into account weather, the number of counters, and other variable factors. The epicenter of the Ann Arbor count circle is Maple Road at the Huron River.

Ace birder Dave Baker spotted six rare Crossbills on the Christmas Count.

PETER YATES

In the evening we dropped in at the home of dedicated Audubon Society member Maxine Miles for the potluck supper that winds up the count each year. After supper, each count area called out its tally for the day. 61 species and a total of 9,097 birds had been identified and counted by 47 birders. The totals were considered low. Besides the large numbers of Mallards (620) Downy Woodpeckers (144), Blue Jays (228), Black-capped Chickadees (487), and Rock Doves (1376), there were surprises. Among the Good Birds were Herring Gulls (87), Ring-billed Gulls (18), Ruffed Grouse (7), Snow Buntings (15), Wood Duck (1), Carolina Wren (1), and Baker's White-winged Crossbills (6). "I could have predicted Dave would be the one to spot something like those Crossbills," an admiring colleague said.

When we caught up with Baker at the party, we marvelled again at his ability to differentiate and remember bird sound. "I studied with Pettingill, the famous ornithologist, and he emphasized recognition of bird sound in field work. Then, too, I'm a trained musician," the soon-to-graduate medical student told us. "I play the flute." □

## A French chef on Main Street

### *Part of Sandi Cooper's grand plan for Complete Cuisine*

Sandi Cooper has made two changes at the Complete Cuisine, 322 South Main Street. Beaming all the while, she told us that she invited speculation about "what the implications of these changes are."

First, the Complete Cuisine—a restaurant-cooking school-gourmet foods-cookware miniconglomerate—gained an SDM (Specially Designated Merchant) license entitling it to sell alcohol by the bottle—to go. "We are *food people* selling wine, Cooper told us in her emphatic style—not just wine people. We'll tell customers the right imported or domestic wine to serve with each of the ninety cheeses we import directly to Ann Arbor. No one will have to fear not knowing which wine to serve with which cheese or other foods."

The second new feature at the Complete Cuisine, Cooper vowed, will "open the eyes of those who don't seem to know we're a real restaurant"—those, she sniffed a bit indignantly, who "fail to notice we use silver, we use two linen table cloths, and we have six tables in our restaurant—and thirty-five more in The

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And what is this extra added attraction? *Voila!* Cooper, just like a baseball mogul out shopping for a clean-up hitter, went to Paris to hire a real French chef. She wound up not just with her chef but also with his French-trained assistant. Didier Lenders, the new chef, is a recent graduate of a professional cooking school in Paris. His American wife and assistant, Megan Maxwell Lenders, studied with Nina Simons, a Toledoan who is an expert in French and Chinese cooking, and at La Varenne, a French cooking school for non-professionals, like the school where Audrey Hepburn learned to crack an egg with one hand in the movie "Sabrina."

Lenders is tall and thin. (Daily two-mile runs take off the food he tastes all day.) He is only twenty, but his finicky professionalism and mordant Gallic wit add another twenty to his demeanor. He speaks superb English ("I can do it because, of course, we French are so very smart," he deadpanned), which he has taught himself since coming to this country with Megan in mid-1980.

"In France," Lenders told us, "cooking is not a game. To be a cook is important—a big thing. Most cooks are not as careful here. It is not customary for anyone working in a French kitchen to look at his watch to see when the workday is supposed to end. I want to bring the French concern for cooking to my staff here."

Lenders, who especially enjoys the challenge of cooking seafood well, said it takes twenty-five years for a chef to mature. He was schooled in the *nouvelle cuisine* cooking method which he considers a misnomer inspired by commercial rather than gourmet tastes. The so-called nouvelle cuisine really boils down, he said, "to using less cream and greasy stuff and making imaginative combinations of food. If you look in the old cookbooks, you will find most of it already there."

Megan Lenders has been a Francophile ever since she began studying the language as a child in Minneapolis. She attended the Sorbonne in the mid-1970's and lived in Europe for five years. In the late Seventies her family moved to Toledo, Ohio. There Megan met Nina Simons, who nurtured Megan's interest in French cooking. Simons recommended Megan to La Varenne as someone who could help translate the lectures of French chefs for English-speaking students.

"I also interviewed chefs who were being considered as guest lecturers by the school," Megan Lenders continued. "They were extremely suspicious of me when they learned I wanted to be a chef. They believe it's not a woman's job, and I'd be the first to admit the physical aspect of the job is overwhelming—twelve to fourteen hours a day of grueling work. It's hot and dangerous. People are required to pick up pots of food few women can lift and then to move quickly with them."

Megan met Didier through a La Varenne student who was apprenticing at Dodin Bouffant, a two-star restaurant where Didier was working. Last January, the couple moved to Toledo, where they still reside. Before that move, Didier worked in La Cote Basque, La Gualoise, and La Caravelle in New York City.

If Didier were not married to a U.S. citizen, Sandi Cooper said, he probably would not have been able to get a permanent chef's job in this country. She was lucky, she told us, to have learned from La Varenne, that Didier was already in the U.S. with Megan. Now that the Lenderses are here, the Complete Cuisine's luncheon menu (seating from 11:30 a.m. to 1:30 p.m., Tuesday through Saturday) has expanded the price range of its entrees to $6.95 (the top had been $5.25). The selections start at $3.95.

Cooper also has a full-scale liquor license in mind. "They are granted in proportion to the census," she said, "and only about five new ones are likely in this decade. If you buy someone else's, it could cost seventy thousand dollars." Whether or not she gets a liquor license this decade, Cooper added with mock mysteriousness, "I still have plans for Complete Cuisine." And she re-extended her open invitation to her customers and competitors to guess what those plans are.

Megan and Didier Lenders, the Franco-American team that's the key to a plan being cooked up by Sandi Cooper of Complete Cuisine.

PETER YATES

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# Letters

## *About the old observatory telescope's significance . . .*

The recent features on Ann Arbor history which appeared in these pages provoked several interesting letters and comments. They indicated that the past is by no means a dead matter to some of our readers, who took the trouble to expand, elucidate, and correct our information.

Jim Loudon, the University of Michigan's passionate popularizer of astronomy, corrected the information on the Observatory's original telescope, reprinted from Kent Sagendorph's book, *Michigan: The Story of the University.* The telescope "Was *not* built in Germany," Loudon wrote. "It's *the FIRST MAJOR TELESCOPE COMPLETELY MADE IN THE U.S.*, a fact so little known that even the U-M's listings of 'why we're interesting' never lists it. But the Smithsonian knows it—they tried to grab the optics, some years ago, for an exhibit of early U.S. telescope-making; and the U.S. Government knows it, too—they recently made the Observatory, . . .complete with historic telescope, a U.S. Historic Site."

## *the fate of President Tappan's plaque . . .*

The Tappan presidency and campus mementoes of it also moved noted physiology professor Horace Davenport, who describes himself as "an amateur historian of The University of Michigan," to inform us that sculptor Karl Bitter's 1909 bronze tablet commemorating Tappan is no longer located in the Alumni Memorial Hall, as the U-M Information Services office had told us it was. "It has been banished as unworthy by those who think *Daedalus,* the derelict snowplow abandoned in front of the Museum, is Great Art," Davenport wrote rather acidly. "There was once a bad contemporary portrait of Tappan, and you can see a photograph of it in the Bentley Library. The present staff of the Museum has no idea where the portrait is now. It is probably moldering along with the statue somewhere in Argus Storage. Considering the importance of Tappan to this University, it might do better in remembering him."

Further inquiries led us to discover that the Tappan tablet has been relegated to storage since 1966 or 1967, when the Alumni Association's offices moved out of Alumni Memorial Hall, leaving the building occupied only by the Museum of Art. Charles Sawyer, then the museum director, denies any responsibility for getting rid of the Tappan bas-relief or the companion commemoration of the university's other great president, James Burrell Angell. Of course, 1966 was still the Dark Ages for the reputation of realism and neoclassical art and architecture, and works like the Tappan plaque and Alumni Memorial Hall itself evoked mainly snickers or yawns from

the art world. Recently, however, interest in the Tappan bas-relief has grown. There was talk of installing it in the new Alumni Center, but the architects couldn't find an acceptable location, according to rumor. Now Jack Weidenbach, the U-M's director of business operations, is working to have the plaque installed in the planned addition to the art history library in Tappan Hall, which in turn has led to the idea of placing the Angell relief in Angell Hall.

## *and the topographical factors in Ann Arbor's location.*

From U-M economist Daniel Fusfeld came an interesting geographical-historical addendum to Russell Bidlack's article, "John Allen and the Founding of Ann Arbor," reprinted in our December issue. Fusfeld, an economic historian with a particular interest in topography and its influence on human activity, pointed out how "Ann Arbor had a very favorable geographic location with respect to the route west. I've never seen that aspect of Ann Arbor's early history discussed in any of the books on the city, so here it is, somewhat simplified.

"The lowest point on the ridge dividing the Lake Huron and Lake Michigan drainage areas is due west of Ann Arbor, about twenty-five miles away and about five miles east of Jackson. This 'pass,' so to speak, was the chief way west from Detroit, where boats brought goods and people from Buffalo and points east via the Mohawk Valley and the Hudson River. The railroad took that route when it went west: the steepest grade on the old New York Central route between New York and Chicago is between Ann Arbor and Chelsea, and the sharpest curve is just west of Ann Arbor, as the railroad made its way up the hill west of town and over the ridge.

"When people and goods went west, it was natural to stop overnight at the foot of the hill, which goes up in a series of benches for twenty-five miles. It was quite a climb for a man on horseback, who could make the trip between Ann Arbor and Jackson in a day. Incidentally, that's why a town grew up at Jackson, which is just over the ridge, on a north-south bench that could carry a road (now U.S. 127) at a relatively high altitude close to the top of the ridge and hence relatively dry in wet weather. Ann Arbor, of course, was the town at the foot of the ridge.

"There is more to the story. A cart or wagon drawn by horses could make it half way up the hill in a day. So a town grew up there: Chelsea. An ox team could only go half as far as a horse-drawn wagon, so another town appeared half-way between Ann Arbor and Chelsea: that was Dexter.

"So John Allen picked his townsite well, and it is no wonder that the place grew. Indeed, it would be interesting if the documents that Russell Bidlack uncovered could show that Allen was aware of the geographic significance of his town, or whether the choice was an accident." □


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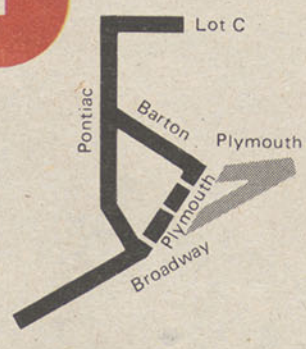
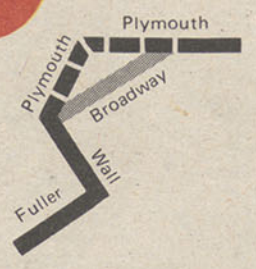
**Legend**
Regular routing
Snow Emergency routing
Portion of route NOT running

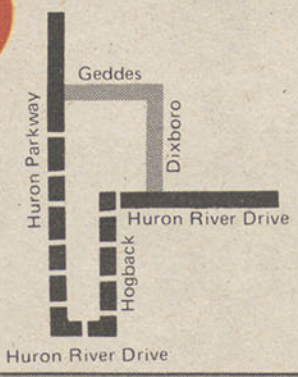
## 1 Pontiac



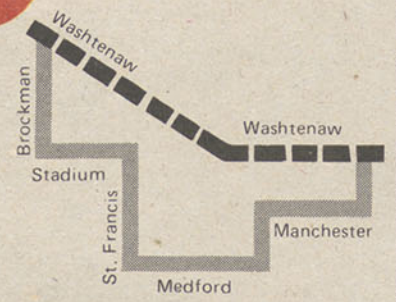

## 2 Plymouth



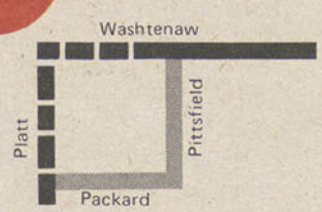

## 3 Huron River



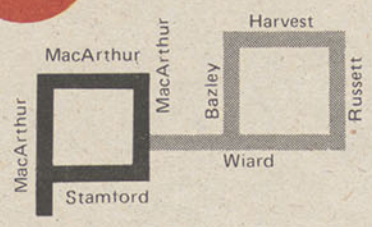

## 4 Washtenaw



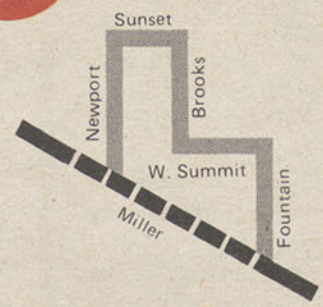

## 6 State-Ellsworth



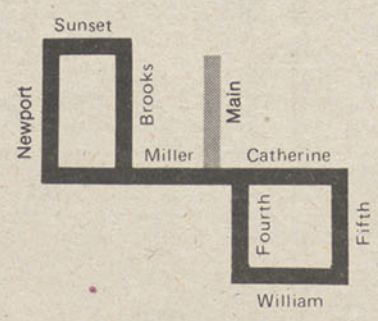

## 10 Ypsilanti NE



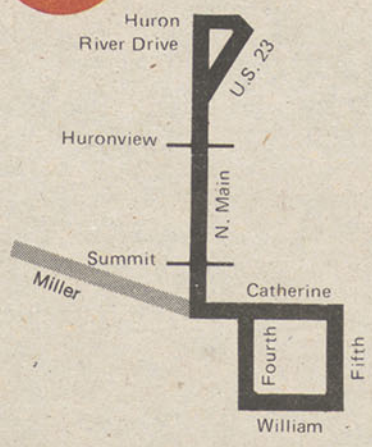

## 12 Stadium-Miller



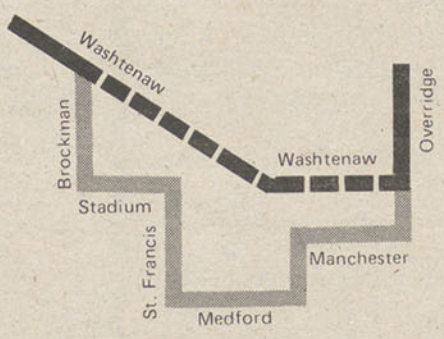

## 13a Newport-Miller




## 13b Newport-North Main




## 14 Geddes-Medford



# ANN ARBORITES

## Jim Rudolph

### *Living high off art*

PETER YATES

We wondered how Jim Rudolph had been doing since he and his wife, Adrienne, closed their two Centicore Bookstores in 1979 to put all their eggs in one basket. Not that we feared for their welfare, because that basket was the extremely successful Centicore Arts International, formed as a division of the bookstore in 1973 when Jim Rudolph became the sole North American representative of Berrocal, the Spanish sculptor.

Berrocal is famous for his sculptures composed of gleaming interlocking chunks of nickel-plated bronze, each individually cast. Berrocal's works are an amalgam of classic poses and modern wit—a torso, upon disassembly, might yield a ring or humorously concealed components of human private parts. Berrocal's reputation and sales have soared in the years since he and Rudolph began their business relationship with a handshake in the artist's villa in Verona, Italy.

Our visit to the Rudolph home on Medford caught Jim and Adrienne in the last chapter of their Berrocal adventure. Jim Rudolph, fifty-five, is tall, bearded, and formal with strangers. In looks and manner he resembles Fernando Rey, the actor whom the movies of Buñuel and *The French Connection* have made the image of suave, *haute bourgeoisie* cosmopolitanism. Adrienne—not so much younger than Jim as she looks—is as trim as the leaner variety of fashion model. Her bearing, her tan, her coiffure, and her brownish-mauve silk blouse and matching slacks also put us in mind of French elegance.

The French aura the Rudolphs convey upon first impression proves to be the real thing. They are both ardent Francophiles, and because of recent developments, they hope to make true what once seemed an idle wish—retirement to a perched village in Southern France.

Not too long before we contacted Jim and Adrienne, a Belgian industrialist ("He's a serious art collector who wants to spread Berrocal's fame" is as much identification as Jim Rudolph would give us) had hopped the Atlantic to bid for Centicore Arts International. "We told him it's not for sale," Adrienne related. "That's the traditional Centicore story." She explained that Jim had fallen in love with the Centicore Bookstore on Maynard during a business trip to Ann Arbor back in 1972. At the time he was operating an international art brokerage out of Toledo, their home town. Centicore, with its emphasis on fine arts and the humanities, was the sort of shop Jim Rudolph had long dreamed of owning. He immediately asked Peter Wyman, who founded Centicore in 1962, if the store could be purchased. Wyman said Centicore was definitely not for sale.

The Rudolphs, however, persisted. They ultimately made the proverbial unrefusable offer, and the Centicore stores were theirs. Many former customers think Jim's eye for art and Adrienne's for interior design made the main Centicore shop on Maynard one of the best-looking bookstores anywhere. But over the next seven years, the income from sales of Berrocal sculptures began to dwarf the other earnings from the two Centicore stores with their eighteen employees. The sculptures were elegantly displayed at the Maynard Street store, but most sales came from art galleries across the country and from mail-order advertisements in the *New Yorker* and forty other national publications.

So the Rudolphs decided to drop the book business and specialize in selling Berrocals. Jim Rudolph had seen Berrocal's limited-edition "mini" and "micro" pieces rise in value from the low hundreds of dollars to a few thousand for exhausted editions. He had watched the large one-of-a-kind works start in the tens of thousands and rise to attain six-digit figures. So it didn't surprise the Rudolphs when their "Not for sale" response failed to discourage the Belgian industrialist.

As Jim Rudolph told us, "'C'mon, Jim,' he said to me, 'everything is for sale.' He asked Adrienne and me to give him some sort of price. So we withdrew and decided how much money it would take us to live in the style we were accustomed to for the rest of our lives.

"We came back and threw the figure out to him. 'If it's for sale,' I said, 'this is what the price is.' And he said, 'I accept.' We couldn't believe it. In fact, we can hardly believe it even now."

Maintaining the style of living—refined hedonism—to which the Rudolphs have become accustomed would require no mean sum. Their home is a virtual museum, not just of Berrocal's works but of paintings, period furniture, musical instruments, other sculptures, and assorted visual delights placed everywhere one's eye might fall. Even the kitchen is a showplace, gleaming stainless steel counters and sinks, and all the other paraphernalia of a professional cooking area. Off the kitchen is a sizable, equally professional greenhouse where Adrienne grows an assortment of orchids. All in all, the astonishing yet tasteful and elegant interior of the Rudolphs' home expresses the sort of sensibility that is more usually viewed as more European than American. Adrienne Rudolph suggested that Jim Rudolph's background might provide the best insight into how two Toledoans wound up in surroundings that would be admired in the swankiest part of Paris.

Paris, not Toledo, is where Jim Rudolph came of age. In 1944, when he was seventeen, Jim enlisted in the Navy. "To show how fit I was for a great naval career," Rudolph told us, "when I was discharged three years later, I was only a seaman second class."

Rudolph wanted a general liberal arts education so he decided to use the G.I. Bill to attend the Sorbonne in Paris. "I knew scarcely any French," Rudolph continued. "In fact, I remember writing my mother that the good news was that I had understood fifty words in a lecture on Voltaire—but that unfortunately all fifty were 'Voltaire.'"

Rudolph, then twenty, decided to drop out of school, cram himself with French, and then reenter the Sorbonne. In this same period he made his first big art acquisition—a Matisse etching. "It cost fifty dollars," Rudolph noted, "which may not seem like much, but was quite an investment for a fellow living on seventy-five dollars a month from the G.I. Bill." The purchase showed that young Rudolph took art seriously and that even back then he had a good eye for gauging which living artists were establishing enduring creations.

A later episode involving the etching may shed light on other, nonaesthetic qualities that make for success in the art business. Rudolph gave the Matisse, which was a nude, to his sister as a wedding present. "When I visited her and her husband shortly afterwards, it was not in sight. He still hadn't adjusted to the idea of hanging a nude in his living room," Rudolph said, "so I suggested that if they weren't going to display it, I'd be happy to have it back." The Matisse was returned to Rudolph, but twenty or so years later, when his brother-in-law's appreciation of the monetary (if not the aesthetic) value of Matisse had matured, he suggested that the etching exchange hands once again.

Jim Rudolph chuckled briefly as he finished the story. His eyes gleamed for an instant, and he looked not unlike Vincent Price contemplating the fate of a

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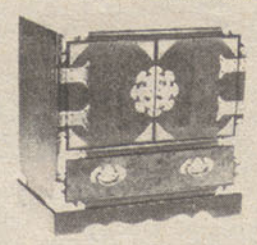

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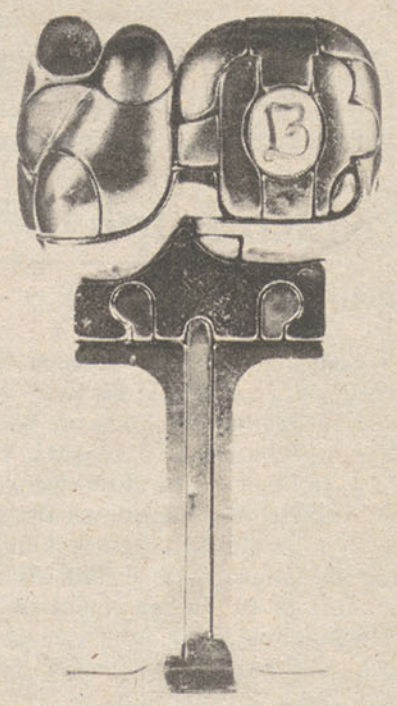

**"Christina" by Spanish sculptor Miguel Berrocal. A Belgian industrialist has just paid Ann Arborite Jim Rudolph a sumptuous amount for the right to sell Berrocal's nickel-plated bronzes like "Christina." An abstract nude just over six inches high, the statue is a puzzle that can be taken apart. Its twenty-five segments include a gold-plated ring bearing the sculptor's monogram. Price: $525.**

hapless character in a "B" horror movie. "I'm afraid it was too late," Rudolph said softly. "It was rightfully mine by then."

After Rudolph got a good grasp of French, he returned to the Sorbonne and, three and a half years later, received his doctorate in French literature. He also found the time to study cooking at Le Cordon Bleu, which partly accounts for the elaborate splendor of his and Adrienne's kitchen today. Rudolph returned to the United States just long enough to get a job with a New York import/export firm, then went back to Paris to run its French operations for three years. There he met people in the art world and learned the fundamentals of the art business. "I've been functioning in the art world ever since," he said, "in Paris, then back in New York, in Philadelphia, and in Toledo, before moving here."

An art broker does not emote. He doesn't rub his hands together in the presence of his clients while haranguing them on the merits of a painting or an artist, like a car salesman hawking an automobile. "I never promoted anyone other than Berrocal," Rudolph remarked. "My job was to get an interested seller in the room with an interested buyer, and then, if things went well, to consummate the deal."

Perhaps years of remaining impassive while watching others determine his financial fate have given Rudolph a professional air of almost frosty insouciance. A couple of Rudolph's former business acquaintances described him as seeming to be something of a calculating slickster. For those whose jobs require them to live on percentages from big but periodic "deals," being perceived as a


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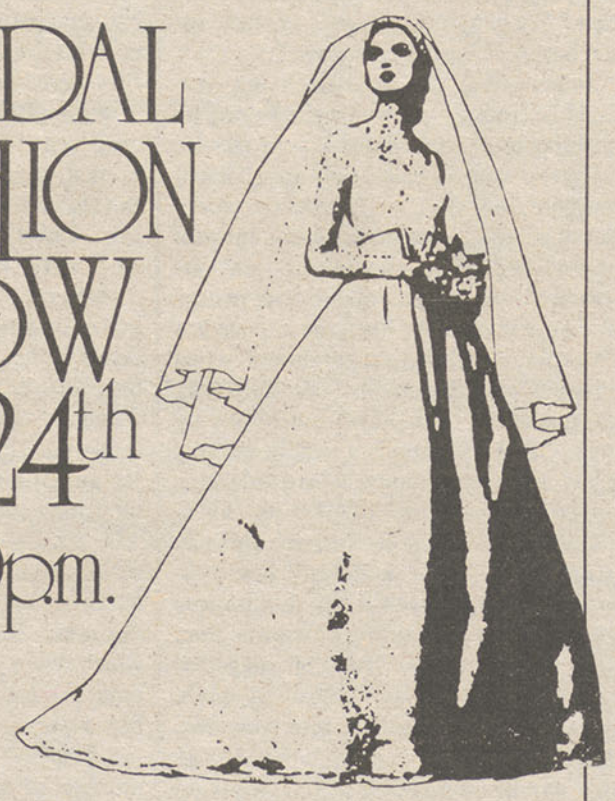

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Portrait de Michèle by Berrocal, a woman's head with an aquamarine eye.

slickster may be as much an occupational liability as actually becoming one.

Whatever his business traits have been, Jim Rudolph seems to have been motivated all along by a genuine delight in beauty, wit, and pleasure. When we noticed a rare great bass recorder in Rudolph's recorder collection, he showed that it had not been acquired simply as a good investment and classy decoration. "Recognize this?" he asked, tootling his way through a few difficult Baroque bars from memory. "That's by Praetorius." On another wall, near Adrienne Rudolph's exquisite harpisichord, were several krummhorns, U-shaped ancestors of the oboe. Rudolph obliged with a few wheezy notes.

In a sunny den, several three-dimensional puzzles lay near some Berrocals and other dismantleable art. "I've always been interested in art and puzzles," Rudolph told us. Next to an "original" Rubik's cube that he said he had bought and solved in Europe before the fad was exported here sat a limited-edition chess set by the sculptor Franco Rocco. The metal pieces fit intricately with each other to form two massive cubes. Rudolph spent several minutes taking one apart and reassembling it. Elsewhere in the room and in an adjoining room were five paintings that contained elaborate visual puns, such as a floating John Wayne in a scene uniting cowboy artifacts with familiar Renaissance masterpieces.

"Those are by Chris Brown," Rudolph informed us. "He's a leading figure in the British Super Humanist school. They combine super realism with human figures and wit." Rudolph is helping put together the first show of the Super Humanists in this country, to be held this March at the Arnold Katzen Gallery in New York. Rudolph is a consultant to the gallery, which also handles Berrocal's sculptures.

"I like the combination of great technique and fun that artists like the Super Humanists and Berrocal bring to their work," Rudolph said. He's also enjoying his occasional commuting to New York. Recently, he was there to confer with Katzen and Berrocal, and Berrocal was a bit late for their appointment.

"Finally," Rudolph related, "Berrocal bustled in and said, 'All right, everyone. Get this place straightened up quick. Company is coming—the King of Spain.'"—J.W.


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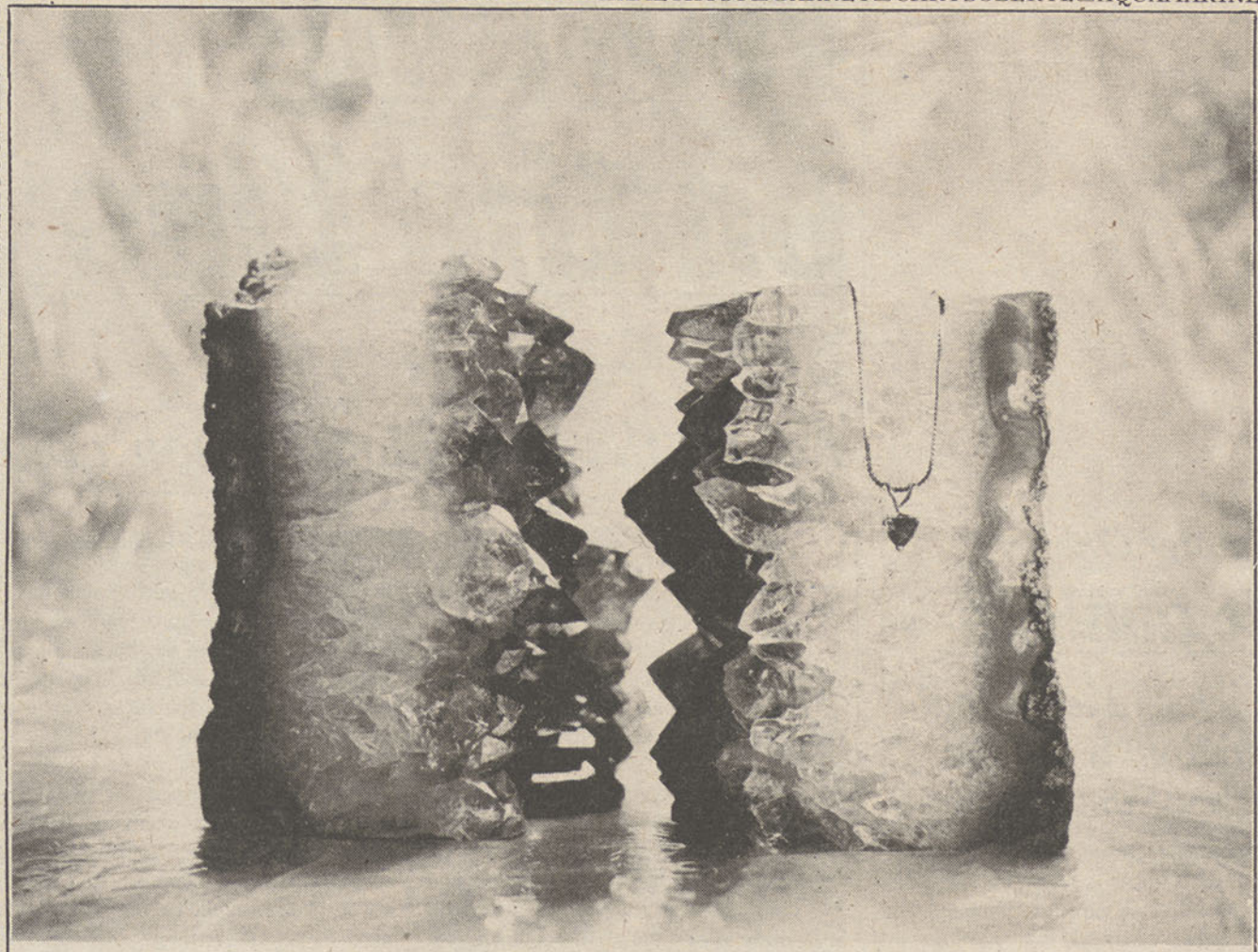

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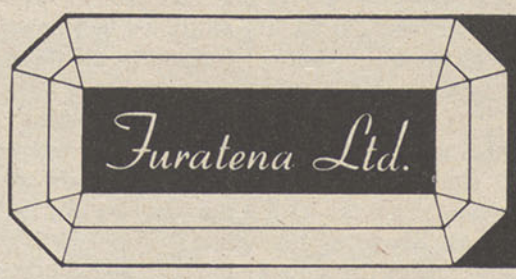
Photo: Trillion-cut amethyst pendant on amethyst crystal bookends



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# Working on the Line

## *Poor U.S. auto quality? Don't blame the workers.*

*Chapter One*

### Beginnings

*In which I learn that boredom is not the curse of the auto worker.*

**By John Hilton**

It was May, 1976, and the auto industry was booming. Henry Ford II had predicted sales of 9½ million cars for the year, up 2½ million from 1975. The year-to-year sales increase for the beginning of May, 47 percent, strongly supported the prediction. I was looking for a job, and twenty miles due east of Ann Arbor, at Ford Motor Company's Wayne Assembly Plant, two shifts were working a total of twenty hours a day, often six days a week, turning out Ford Granadas and Mercury Monarchs. A friend who worked there got me an application, and in the middle of the month I hired in at Wayne as a temporary inspector.

My motives were mercenary. Since graduating from the U-M in 1974 I had been working pleasurably but unprofitably as a handyman. Now my wife was about to quit her job to return to school. With a graduate student to support, the prospect of $6.50 an hour, fifty hours a week, was irresistible. The main potential liability of the job was the "blue collar blues," a term supposed to describe the dire mental consequences of monotonous, assembly-line work. Soon after I started, several friends actually did ask if I felt my mind slipping, out of boredom. As things turned out, boredom was never a problem.

Sprawled low and gray behind its parking lots and chain-link fences, Wayne Assembly presented a bleak vista from Michigan Avenue. But to anyone with a shred of sympathy for the industrial age—and I had more than a shred—the inside was a wonderland. The building, all two million square feet of it, swarmed with cars, machinery, and people. The cars at first were no more than silver hulls on rails, showered from time to time with orange sparks from buzzing spot welders as the assembly line wound through the body shop in the back corner of the plant. Progressing to the paint shop, a battery of dozens of workers—sanders, wipers, and sealers—prepared each body for a five-minute spray of taupe primer. Clicking along on parallel chains, the bodies emerged twenty minutes later from a drying oven, turned down a third line for the finish coat, and reappeared in the year's current colors: silver, black, blue, red, or, on occasion, pink. The trim shop added door locks, wiring, glass, carpet, and dashboards. At last, after more than a dozen hours, the cars moved down the final line. There, travelling nearly the full length of the plant, they acquired engines, suspensions, wheels, seats, and gasoline. Standing at the east end, where the finished cars were driven off, the beginning of the final line was lost in the distance, fading into a blur of moving cars and people. It was a spectacle that would never cease to delight me.

The final line was where I ended up. The friend who helped me get the job had recommended applying for part-time work, so I spent a few Saturdays checking vacuum hoses in the pre-delivery inspection area. By late June I managed to persuade the general supervisor of quality control, a sharp, sardonic blond named Gerry Gajewski, to put me on full time. Perhaps to see if I knew what I was getting into, he assigned me to the east pit, inspecting seventy different parts attached to the underbody.

The pit, a concrete-lined trench underneath the final line, provided an instant, total immersion in factory life. I knew a hammer from a handsaw, but I was not on intimate terms with the automobile. I didn't even own a car (although I had just borrowed my sister's Opel until I could afford to buy it). Now I found myself down in a hole from six at night to four-thirty in the morning, tapping on steering linkages, peering up at ball joints, and tugging on shock absorbers as the cars slid by overhead at the rate of sixty-three an hour. Another inspector trained me the first day, and the second day I was on my own.

That one day of schooling had turned me into a full-fledged Ford inspector, with a major responsibility for seeing that Ford automobiles were being built correctly. In no time at all I was reduced to a barely-functional daze by the hours, the constant motion, and the list of six dozen or so parts I was trying to remember to check. I also had the maddening tendency to bash my head on the rear axle housing, which kept coming by at inopportune times. I drove home along Geddes Road that morning with all the windows open to keep from falling asleep. At home I washed the oil out of my hair, got into bed at sunrise, and dreamed of cars sliding by a foot over my head.

It was a shaky beginning. For the first but not for the last time, I was saved by a repairman. A repairman's job was to work down the line from an inspector, correcting whatever defects the inspector noted. This repairman, seeing my predicament, worked ahead of me instead, inspecting, repairing, and training me all at the same time. Slowly, he taught me the terminology, telling me that a car had a loose shackle, pointing the offending part out (it secured the leaf spring in the rear suspension), and tightening it down with an "air gun," a pneumatic wrench the size of my forearm. Just as important, he taught me to work in a rigid, unvarying sequence, where one step followed another automatically and nothing was omitted.

If I knew the repairman's name I have forgotten it, but I remember that he looked to me like a gypsy—bony, with olive skin and stringy black hair. His helpfulness was especially remarkable, in that the more defects he helped me find, the more work he made for himself. How well I did my job did not have to concern him. His supervisor was from Production, mine was from Quality Control—two separate, often conflicting arms of the giant company. I was in no shape for small talk, but he was sociable, asking me whether I owned a truck and telling me about the rat his partner had killed in the pit with the big steel awl that they used to line up front-seat mounting brackets.

He had nothing to say, however, the day his supervisor leaned over the back bumper of a car and started yelling at me. I was still fuzzy on the correct appearance of a lot of items, but finding defects in the rear seat installation was easy. If one of the two mounting bolts protruded half an inch through the floor pan while the other was barely visible, I noted on the car's inspection ticket that one was loose. The gist of the supervisor's complaint was that there were no loose bolts and I had better stop indicating there were. I knew that he wasn't my supervisor, since he was Production instead of Quality Control. But his vehemence was more than a match for my inexperience, especially since my repairman (who did work for him) had clammed up. Coincidentally, however, I had just emerged from a car where the problem was obvious. I invited the supervisor down to see for himself. I was puzzled when he refused. Not knowing what else to do, I quickly marked the flaw on the inspection ticket and ducked under the next car. I asked my own supervisor about the bolts the next time I saw him and was told—vehemently—to continue to mark them.

That was my first lesson in factory politics. Production supervisors were

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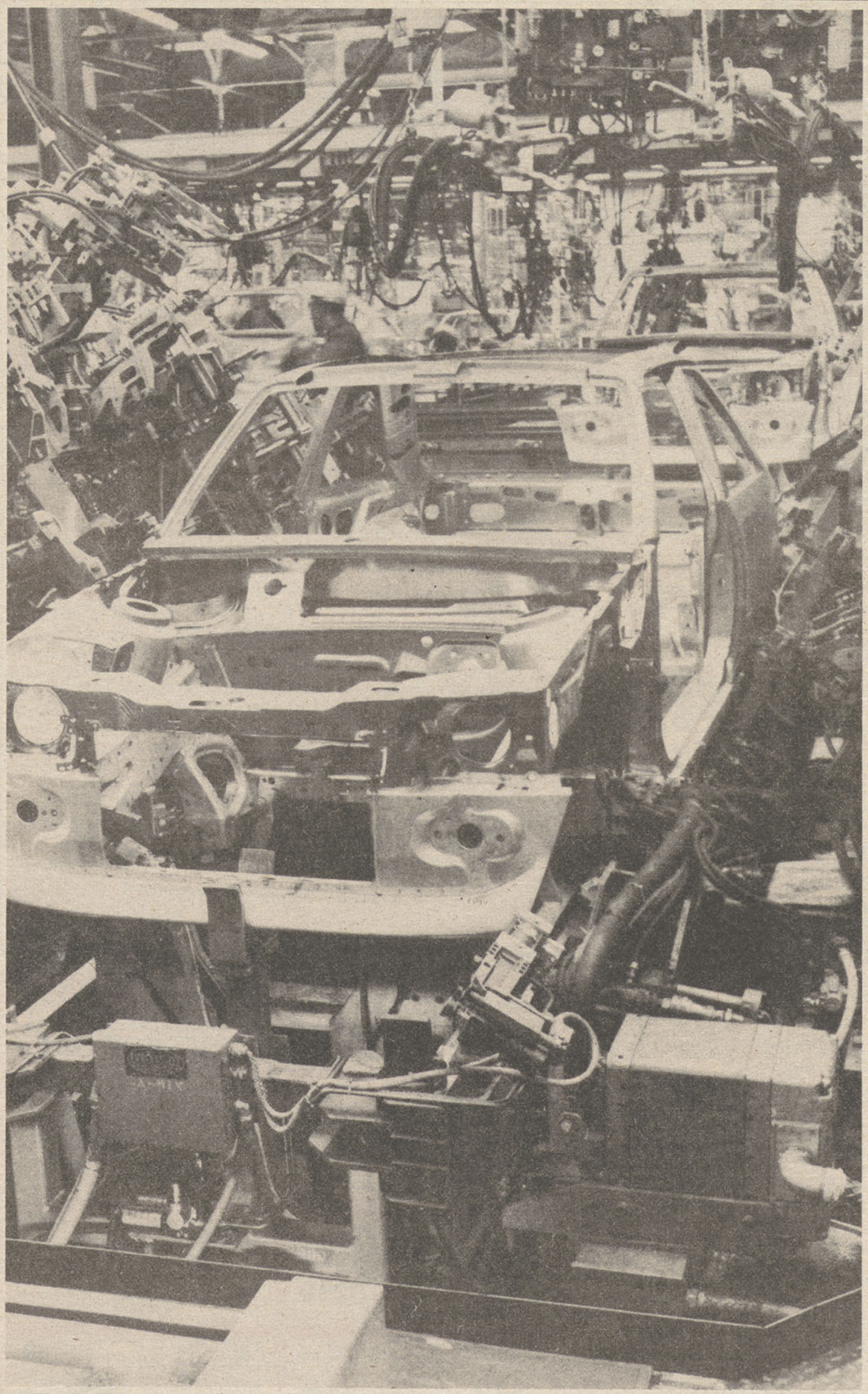

*Poised in a maze of hoses and automated welding machines, a car's body is assembled in the Ford Wayne Assembly Plant. The mammoth machine sets the body and floor panels in place, establishes the door and window openings, and welds the panels together at the rate of two hundred tack welds per minute. The car's subsequent journey to the end of the assembly line will last more than twelve hours.*

FORD MOTOR COMPANY

under constant pressure from their superiors to keep their lines running at full speed at the lowest possible cost in parts and labor. Quality Control inspectors, meanwhile, applied countervailing pressure to maintain quality standards. By noting the loose bolts on the ticket, I was applying a slight but continuous pressure: too many of my notes would bring the problem to the attention of higher management, something the production supervisor preferred to avoid. I don't know why the bolts were loose, and quite possibly he didn't either, but for his purposes the worst thing about them was the fact that they were being noted on the repair ticket. And so he responded by trying to bluff a new inspector into ignoring them.

I picked up a few more political lessons before the summer was out. I was being used to replace regular inspectors as they took their vacations, so from the east pit I was moved to the paint shop, where I was set to inspecting cars that had just emerged from the drying oven. It was a superb inspection setup, with the cars going by at eye level under bright lights. I quickly learned to spot even the smallest drips, runs, and sags in the paint. But I then found it virtually impossible to get a direct statement from management on what constituted an acceptable paint job. Our official standard, I gathered, was total perfection. But virtually every car, seen under those lights, had at least one minor paint flaw. So when should I draw the line and actually indicate a defect? The only person who routinely offered advice on the subject was the Production supervisor in the area. I understood that it was in his interest for me to mark as few rejects as possible. But I also knew that Production's capacity to repaint was limited. So it seemed wise for me to see to it that only the cars most in need of repair were "knocked down" for repainting. The supervisor had a good eye for the distinction between a minor flaw that would get out of the plant without repercussions and a larger defect that might arouse the wrath of higher management if it were noted by a later inspector, or caught in the independent plant and divisional quality audits. Lacking any better guide, I adopted his criteria, by which glaring defects were repaired while minor ones, it was hoped, would pass unnoticed. Between assignments, I spent some time in the Quality Control office and Gajewski, the general supervisor, impressed me. It

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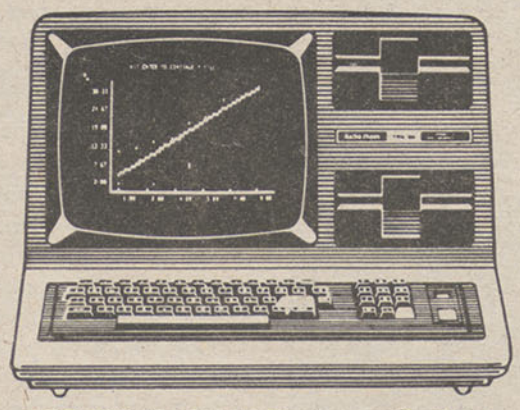

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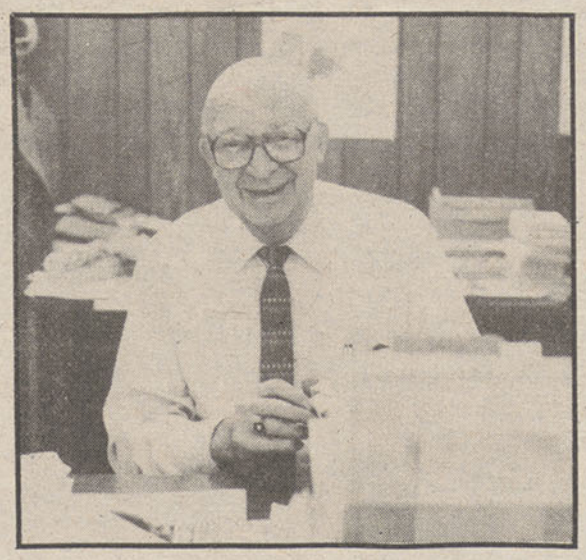

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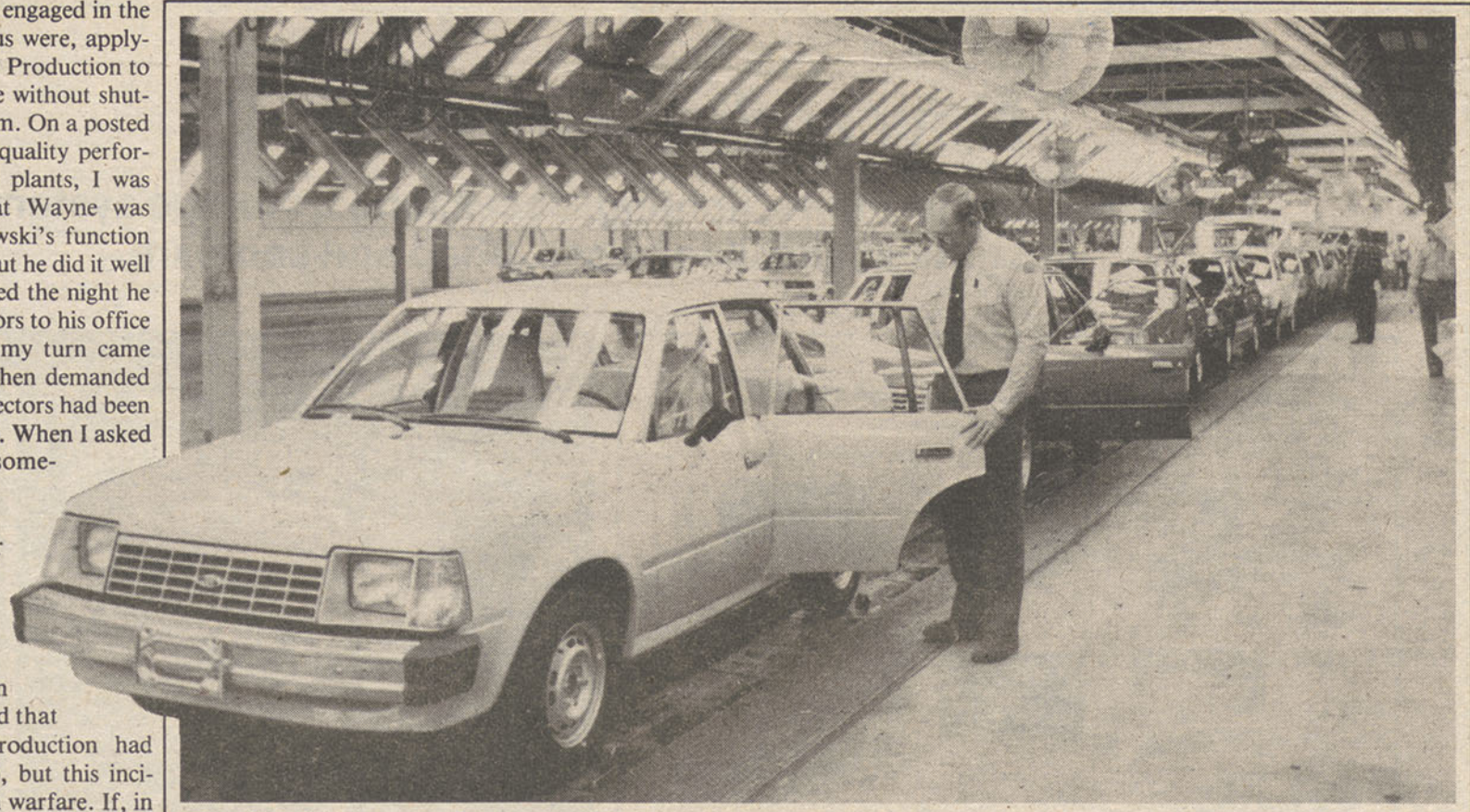
seemed to me that he was engaged in the same process the rest of us were, applying pressure selectively on Production to get the best result possible without shutting down the whole system. On a posted chart that compared the quality performance of Ford assembly plants, I was not surprised to see that Wayne was listed near the top. Gajewski's function was essentially negative, but he did it well—how well I was reminded the night he called all his paint inspectors to his office for interrogation. When my turn came he swore me to secrecy, then demanded to know which of his inspectors had been bought off by Production. When I asked if he really thought that someone was paying us off in cash, he replied contemptuously that a steak dinner or a bottle of liquor might have the same effect. I told him the truth, that I had seen nothing more corrupt than persuasion. I had realized that Quality Control and Production had an adversary relationship, but this incident seemed close to open warfare. If, in fact, there had been collusion, though, Gajewski's counterattack seemed likely to quash it.



*The final stop on the assembly line for a Ford Escort. A plant security guard scans the sticker to verify the car's identity and check its optional equipment.*

FORD MOTOR COMPANY

I suspect that one reason Quality Control rarely established precise standards was because it wanted to be able to respond when upper management applied pressure to raise them. The standards were also abruptly raised as a precaution before the single most important independent check on the plant's quality performance, the periodic audit by a team from Ford's Automative Assembly Division. The night when a division audit was due, the nominal standard, perfection, suddenly became the actual standard as well.

***One** day of schooling had turned me into a full-fledged Ford inspector, with a major responsibility for seeing that Ford automobiles were being built correctly.*

The night of the audit I was working farther down the line, where I was stationed opposite a quiet, pipe-smoking Arab who called himself Mac. Mac and I were the last inspectors before the cars left Paint Shop. The night before the audit, a high-ranking Quality Control supervisor came down to the line with instructions to pass only flawless cars. Since there were four inspectors to find flaws and only two repairmen to retouch them, something was going to have to give. I mentioned that to him, and he made it clear that what was going to give was Production: if the repairmen couldn't keep up, we inspectors were to stop the line as often as necessary.

The whole point of an assembly line is that it doesn't stop. As long as it moves, every worker on the line is busy and productive. When it doesn't move, no one is doing anything. But that night we followed instructions to the letter. We demanded that every flaw be repaired, with the result that within fifteen minutes the repairmen had the air hoses on their tools stretched to the limit chasing cars down the line. When they could go no farther, I shut the line off.

Nothing gets you attention faster than shutting down the line. Within minutes Mac and I were confronted with a large, red-faced paint supervisor. Learning that the inspectors had shut down the line, the enraged supervisor bellowed at us and switched it back on. He stayed to see that we didn't shut it off again.

That was the end of the matter as far as Mac and I were concerned. We never heard another word about it from anyone, and we never again shut the line down as long as I was there. But apparently a message had been delivered, because the repairmen worked frantically all night, and the cars the audit saw the next day were unusually good.

On September 14, 1976, the United Automobile Workers struck Ford. A number of us who had not completed ninety days of full-time work were called in a few hours before the strike's start and informed that we were laid off. The strike was over in less than a month, but I was off for another four and a half. In the interval, I went back to being an Ann Arbor handyman, but I haunted the plant empoyment office regularly.

I was called back at the beginning of March, 1977. My new assignment was in Production rather than Quality Control. A friendly woman in the employment office assigned me to Trim Shop. Trim is generally regarded as one of the best areas in which to work, while Body Shop is considered one of the worst. As far as the folks in Trim were concerned, I was a "new hire," and they treated me accordingly. An undesirable job was open, and they put me on it. The task was to install the left-side wiper pivot, which on the Granada was installed while lying on the floor of the passenger compartment with your legs hanging out the door.

The first week I almost quit in frustration. The job was more painful and tiring than anything I had ever done before. I had pains in my back and legs, a right hand that wouldn't close, and muscle spasms that woke me out of my sleep. The physical adjustment, for all that, was easier than the emotional one.

Somehow I thought it would be easy to shine as an assembler. As a handyman, I took pride in the quality of my workmanship. Things went wrong sometimes, of course, but I would always do the responsible thing: stop, undo the problem, and redo it correctly. The assembly line did not permit the time for that kind of comfortable second-guessing. There were fifty-seven seconds to do the job when everything went perfectly, but also fifty-seven seconds when I lost a screw, and also just fifty-seven seconds when the motor slipped and fell. And even after the maximum three days of training, it still took me longer than fifty-seven seconds to complete the job. The result was that from the moment I was left on the job myself, *my cars* were going down the line botched and incomplete. Humiliated and exhausted, I worked the first week in a blind rage.

I was angry with myself for being too slow, angry at the line for being too fast, and angry at my supervisor for demanding an improvement I could not make. Knowing I could not consistently complete the job in the allotted time, I had asked him what part I should let go when I fell behind. He ordered me not to miss anything and kept coming down to ride me when I did. I was acutely aware of what I missed, and only the realization that I owed considerable chunks of money to the U-M got me through the first week. In the second week I relaxed, accepted the line's inexorable rhythm, and settled down to master the job.

It was a matter of learning a series of surprisingly complex and subtle habits. I had to learn how to count screws by weight (counting out screws individually took far too long), how to turn a screw and roll it into the gun without looking, how to flip the air hose just right as I worked to keep it from tying itself in knots, how to keep four gold and three black screws separate in the same hand, how to secure the motor screws in a sequence that allowed me to adjust for slight mislocations in the mounting brackets. As I discovered them, I learned to work quickly and almost without error.

One unexpected aspect of the job was isolation. Every night I rode two miles and walked two miles back over the same twenty feet of the line. My only regular contacts were with the people working immediately ahead of me and behind me. Over the noise of our own tools and the din of the hammers and welding machines in the body shop across the way, a shout could be heard less than a hundred feet. I had no way at all of communicating with anyone farther away, including

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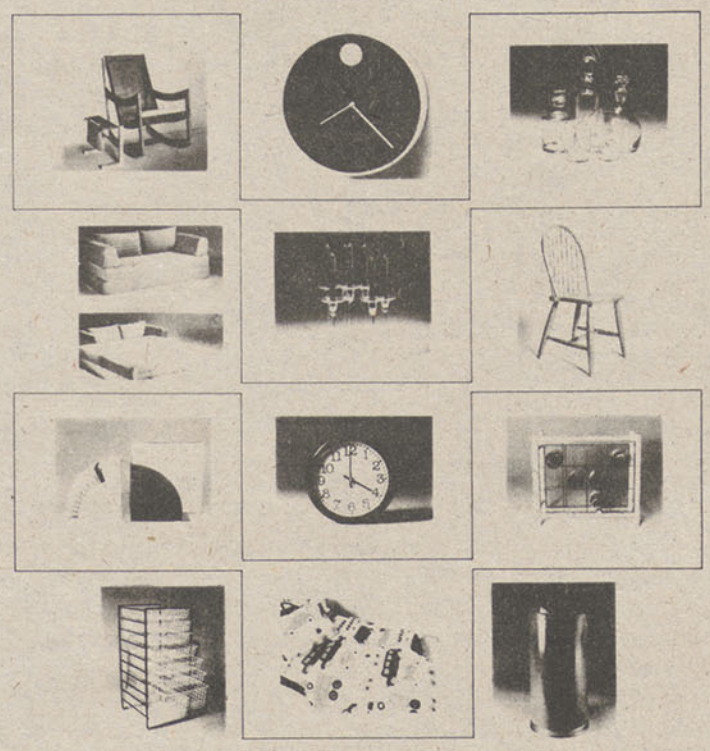

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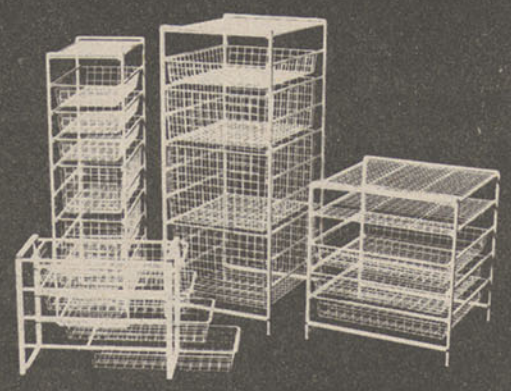

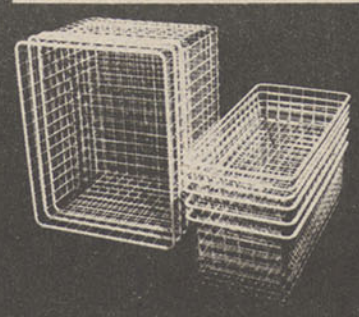

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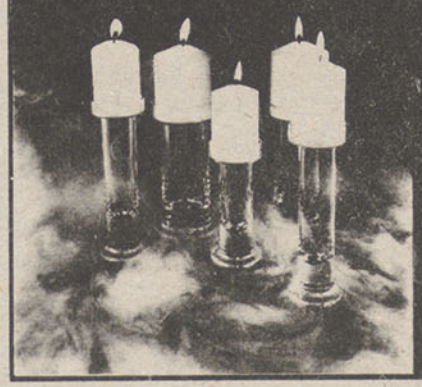

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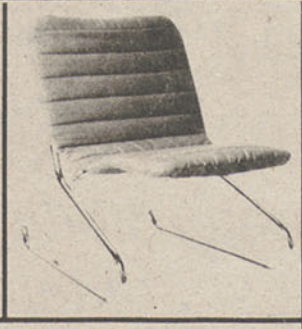

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my supervisor. Each department is divided into supervisory zones several hundred feet long, encompassing twenty to thirty jobs. I worked right at the beginning of my zone, and my supervisor ordinarily worked at the far end.

Communicating with my supervisor was a problem because even after I mastered the job, I still sent down defective cars. Every few thousand cars—once or twice a week—the brackets to which the wiper motor was supposed to be screwed would be so mislocated that I could not install one or more of the mounting screws. In those cases when I was unable to mount the windshield wiper motor properly, the problem was compounded by the fact that the defect was hard for a subsequent inspector to detect. So I tried to find a way to mark the defective car for attention. At first I left the unused screws on the floor to note the problem, until the supervisor pointed out that leaving stock on the car floors could get him in trouble. I then suggested placing the screws on the ledge where the windshield would later rest and I did that for a while. Apparently nobody used the screws, because the people who put in the windshield complained that the screws were in their way, and I was told to stop. At that point I decided the supervisor was not particularly interested in knowing about defects, and I dropped the subject.

In fairness, he was the worst. Supervisors rotated regularly between shifts and often between zones as well, and most of the ones I worked for later didn't mind if I left the screws on the floor. On the other hand, none of them ever said they thought it was a good idea or suggested a better way to mark the defective cars.

## *Chapter Two*

# Turnaround

### *In which Ford finally faces the problem of quality control head on.*

In 1979, as auto sales slumped again, quality suddenly became a live issue. It was then that outsiders stopped asking me about boredom on the line and began asking about the cars I made and the people I worked with. General questions about quality I answered straight out of the frequency-of-repair records in *Consumer Reports*. The Granada's record, like that of most other Fords, was average. Yes, the records of Japanese cars as a group were better. Questions about my co-workers I answered from my own experience. No, my co-workers did not appear to be heavy drug users. Of roughly seventy-five people I have worked with, I know of two who drank on the line and six who smoked marijuana. Yes, they did think that nobody cared about the quality of their work. Yes, my colleagues were mostly young; on day shift they were older. No, they were not all black or predominantly black.

I began to feel like a consultant at a morality play. My questioners' typical premise seemed to be that the poor quality of American automobiles derived from the lax character of the working class. Since Japanese cars were better made than American cars, it followed that American autoworkers were less industrious than their Japanese counterparts. But since in popular conception the Japanese had been industrious and loyal ever since they had stopped being cruel and treacherous, it must be we American autoworkers who had degenerated. My questioners were trying to determine the precise nature of that deterioration. Was it because we were drugged, or indifferent, or young, or black?

**There** *were fifty-seven seconds to do the job when everything went perfectly, but also just fifty-seven seconds when the motor slipped and fell.*

The pattern of blaming the workers for lower American quality extended even into the plant itself. Rumor had it that the Wayne plant was still doing well on Ford's internal quality indices, and Ford officials later told *The Wall Street Journal* that in 1980 the plant had the best quality in the company. But on the factory floor the perception of quality remained negative, and my co-workers were even more comprehensive in their fault-finding than outsiders. The favorite tendency, for example, was for the night shift to blame the day shift for poor quality and vice versa.

I didn't see it that way. It seemed to me that autoworkers were taking the blame for the industry's institutionalized bad habits, and in May, 1980, I wrote an article in our defense for *Newsweek's* "My Turn" column. I argued that we worked hard and did what we were told, and I suggested that competitive pressure resulting from Japan's rapid automation accounted for the low priority management gave to quality. By the time the article was accepted, it was necessary to rewrite my conclusion. Major changes were occurring at Ford.

Before the spring of 1980, management attempted to obtain better quality simply by applying more pressure to the production workers. Now, for the first time, it began to apply resources as well. The most striking innovation was the creation of a group of "quality upgrade operators," hourly workers who were supposed to see to it that everybody had the tools and supplies they needed to do their jobs correctly and to track down production problems as they arose. In my thirty-worker zone alone four people were pulled off the line to become "upgrades." That event clearly constituted a major expenditure on Ford's part. But what really impressed everybody was the night the supervisors called us all together to say that the quality of our work was important. The impressive part was not just that they said it, but that they shut down the entire line to do so. That costly, unprecedented quarter-hour of stillness throughout the giant plant was proof of the most tangible kind that priorities were being reevaluated.

Wayne shut down for model changeover at the beginning of July. Switching from one year's Granada to the next had been the work of just one day, but this time the plant was down for six weeks. Wayne was preparing to produce Ford's answer to Japan, and not a moment too soon. In the past year, the Granada had been selling so badly that the plant had operated only two weeks a month. The new car, called the Escort by Ford and the Lynx by Mercury, was a small front-wheel-drive model. Scheduled to go into production simultaneously in the U.S. and Europe, it was touted as Ford's "World Car." We welcomed it, aware that our jobs were riding on its success.

By that time I was a relief man. My job was to move down a section of the line all night, working seven jobs in turn as the regular operators took their coffee breaks, so I was one of the people called in to train on the new model during the shutdown. The upgrade operators were also called in. Together we went over the "process books," learning how the new car went together.

That was when I met Larry Pierce. Lean and self-possessed, with close-cut, wavy hair, Pierce was an upgrade who had just transferred from day shift. I had just been transferred from another zone. That circumstance, together with our mutual taste for talk, gave us something in common. Pierce had been in the plant twice as long as I had and had kept a sharp eye on what was going on. I came to value his opinions.

The startup on the new model went extraordinarily well. A few of the new cars were run onto the empty lines at long intervals. People had time to practice their new jobs, and the factory floor swarmed with engineers to help iron out problems. The line ran at half-speed for more than a month. (Somebody compared it incredulously to a changeover at another plant a few years earlier, where the lines were running at full speed the second day.) To my eye, the cars were perfect: no dents or weld holes in the sheet metal, no dirt or flaws in the paint. Visiting my old zone, I saw that even the windshield wiper motor was now much easier to install.

But in succeeding months, the old tensions between Production and Quality Control re-emerged. The line speed in-


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creased abruptly one day, and I began to see defects again. The next day the line kept stopping and starting. Rumor had it that the inspectors were shutting the line down to insist on repairs. After that day it ran steadily once more, and the rumor was that a Production supervisor had solved the problem by threatening to break the finger of the inspector who was stopping the line. The work force had been expanded to smooth the startup of the Escort/Lynx. As it began to be cut back, I lost my relief assignment. With it I lost my overview of what was happening. I knew the cars were less than perfect, but how far they were from perfection was unclear.

In the course of the cutbacks, the number of upgrades was reduced by half. But Pierce, with his considerable seniority, kept his job. From time to time I asked for his assistance with a problem on one job or another. It was a relief just to have someone in earshot when something went wrong, and straightforward problems, like a broken gun or a ruptured hose, were dealt with more quickly than they would have been before. On more complex problems, however, his success was mixed. If I saw weld holes in the fire wall's sheet metal, I could rely on him to call the appropriate zone in Body Shop. If sealer accidentally covered the hole through which the hood-release cable was supposed to be routed, he knew who to call in Paint. But we both tried in vain to persuade our supervisor not to discipline a woman who was having trouble installing lock cylinders because a slot in the sheet metal was mislocated. The displacement prevented a retainer clip from engaging fully on some cars, and one of the loose locks was caught in an audit. The supervisor agreed the woman had a problem not of her own making, but he felt he had to demonstrate that he had taken action. He apparently saw no hope of getting the real problem addressed, because the action he chose was to discipline the operator for "poor and careless workmanship." Pierce and I had no better luck in obtaining modification of a nylon spacer that took an extraordinary amount of force to install, although Pierce did give me the pleasure of watching an engineer attempt to install one without success.

## *Chapter Three*

# Misgivings

## *Does management really care?*

In January, 1981, I sat in on the U-M's forum on the Japanese auto industry. One of the meeting's organizers, Sociology Professor Robert Cole, had written *Newsweek* taking me to task (correctly, I later confirmed) for overstating the extent of Japanese automation. When I learned that he was speaking on comparative quality control practices in the U.S. and Japan, I knew I had to hear him. He was surprisingly encouraging. The quality differential between Ameri-

can and Japanese cars, he contended, did not reflect a decline in the durability of American cars. Instead it reflected a dramatic improvement in the Japanese product. I was delighted when he added, "We can hardly attribute the Japanese improvements to a decline in the American work ethic!" The improvement resulted, he said, from management priorities and specific organizational practices. In that light I began to watch Pierce and the upgrade program with even greater interest.

Late in 1981, Pierce told me that he was quitting the program. Curious to know why, I asked if he would talk at length about his reasoning. The following weekend he invited me and my wife over for a visit. He shared a house a few miles from the plant with a co-worker. Her feelings about quality turned out to be as strong as his, and over the kitchen table we had a long talk about the subject.

Her misgivings resembled my own. She had looked at our cars in dealer showrooms and the flaws she saw disturbed her. Wanting to take pride in her work, she felt actively discouraged from doing so. She was particularly insulted that when a car was built for the plant manager, two supervisors had moved through her area, doing every job themselves. If I'm good enough to do the customers' cars, why can't I do his?" she asked.

Knowing that upgrades had access to quality control information, I asked Pierce what the statistics showed. They were more favorable than I had expected. On a recent division audit, the Wayne plant had done excellently compared with Ford plants elsewhere, Pierce said. It was also doing substantially better than its own previous record. On the electrical system in particular, the Escort was running at a quality level early in its second year of production, reached by the Granada only in its final year. The biggest single complaint coming in from buyers was stray seat-belt bolts, because if one were left on the floor of the car it was immediately covered by the carpet and often went unnoticed until the car was in the owner's hands. I asked Pierce about my impression that the Escort's quality had declined after the first few months, and he replied that it was actually better now in terms of repairs per one hundred units.

Why then, I demanded, was he so dissatisfied? "Let me give you a couple of examples," he said. He described a door lock problem that resulted in accidental door lockings six or seven times a week within the plant. "If that's happening in the plant, you can bet it's happening outside, too," he argued. The problem dated back to the Granada's introduction seven years previously, but it was still not solved, and no one would tell him why not. "A lot of the problems now are engineering more than us," he observed. He mentioned the lock cylinder problem, which had eased for a time only to reappear recently. Another problem, on a job that involved spraying glue, had reappeared seasonally as long as he had been in the plant. When cold, the glue sprayed unevenly, making it difficult securely and cleanly to apply sound-deadening pads on the roof, but


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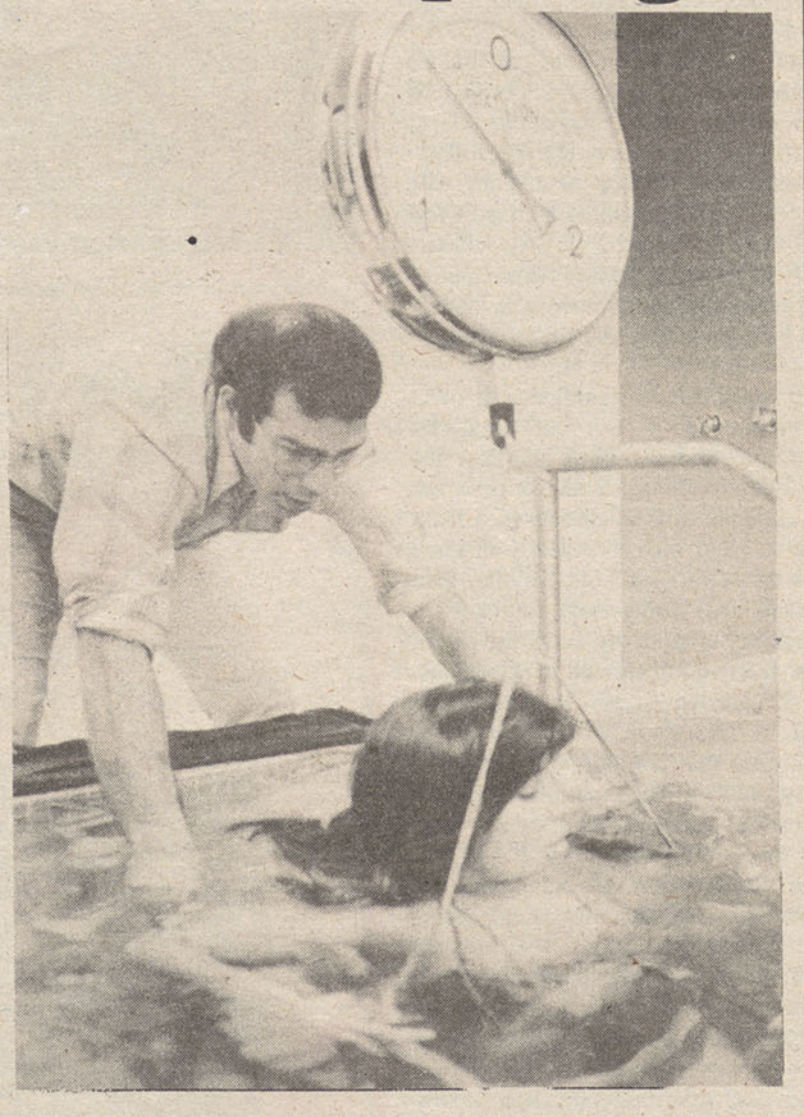

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Pierce had never managed to persuade anyone in authority to store a couple of extra drums indoors in the winter so the glue could warm up before use. "As far as I'm concerned, that's a ten-year problem. Sure, it's a small thing," he conceded, "but it shows you what I'm up against."

Quitting the upgrade program would not make the problems go away, but at least he would no longer be responsible for events he could not control. "What's frustrating to me right now," he concluded, "is I *know* some of these problems have easy solutions—if they'd work at them."

I agreed, but I was less troubled by that than Pierce was. Ford was old and vast, and its internal bureaucracy had been calcifying for generations. What surprised me was that the company had done as much as it had to adopt new priorities. It was moving sluggishly, but at least it was moving. It occurred to me, too, that one measure of that movement was the fact that we were there, sitting around the kitchen table, seriously discussing ways in which we could build better cars. □

# Quality control practices in the auto industry: United States and Japan compared.

*By Robert E. Cole*

*U-M Sociology Professor Bob Cole brings an unusual depth of experience to his studies of the automotive industry. Cole, forty-four, has been head of the U-M's Center for Japanese Studies since 1977. During summers and between college terms, he worked at a variety of factory jobs in the New York area, and his first post-graduate degree was an M.A. in industrial relations. In 1965 his doctoral research in sociology took him to Japan, where he worked in a die cast plant and an auto parts plant assembling clutches for Datsuns. The experience led to his first book,* Japanese Blue Collar. *Cole's interest in work organization led him to study participatory work practices. In that context he became aware of the development of Quality Circles at Toyota in the early 1970's. Issues relating to quality control are discussed extensively in Cole's latest book,* Work, Mobility, and Participation.

It is now clearly recognized by the public and the auto manufacturers that the quality of Japanese autos has significantly surpassed that of American cars. It should be stressed, however, that contrary to the conventional wisdom, there is little evidence that American automotive quality has declined over the last decade. Rather, on measures of trouble frequency, for example, it is Japanese auto quality which has dramatically improved.

These developments are especially difficult for U.S. auto firms because of a massive growth in quality consciousness among the car-buying public. Consumers appear to have a quality threshhold, the minimum acceptable level of which has been raised in recent years. And this level has been raised by the new standards established for the industry by the Japanese. This is not a bad position for them to be in: they have changed the "taste" of the consumer, and they are in a unique market position for satisfying that new "taste."

Over the years U.S. auto manufacturers have followed Alfred Sloan's dictum, laid down in the 1920s, that in order to gain market share against a competitor it is not necessary to have greater than competitive quality. This philosophy is symbolized by the acronym AQL. That is, U.S. auto firms aimed for an *Acceptable Quality Level,* in line with domestic competitors, and let the matter go at that. This philosophy stands in marked contrast to that of the Japanese auto firms, which are organized to attain continuous small-scale improvements—with the goal being elimination of defects. Moreover, the Japanese have successfully used high product quality as a major marketing strategy. Contrary to Sloan, they teach us that a quality superiority *can* be converted into higher price and/or market share.

What about some of the conventional explanations of the causes of relatively poor U.S. auto quality? A common view is that poor auto quality results from the decline of the so-called American work ethic. But the trouble frequency of American cars has held steady over the last decade: it is the trouble frequency of Japanese cars which has rapidly declined. We can hardly attribute the Japanese improvements to a decline in the American work ethic!

Secondly, one often sees in American auto plants first-line supervisors who are under tremendous pressure from their general foremen to meet production quotas. And all too often, this leads them to order their subordinates to run substandard parts and let the final inspector or dealer worry about the problems that may create.

Thirdly, the poor quality (which the public attributes to poor workmanship) is often a function of poor training and inadequate job standards, not a lack of concern with quality on the part of workers. This is not to deny that high rates of absenteeism affect quality. They do, but they are only a relatively small part of the problem.

Poor quality is more a function of management priorities and reward systems than of a declining work ethic. All too often, employees at all levels of the organization get a gentle slap on the wrist for poor quality; but they get belted for failing to meet production quotas. Until some more balance in *that* reward equation is reached, all the management slogans, directives, and campaigns in the world will be ineffective in changing current practices.

The greatest single source of field failures derives from weaknesses inherent in the design of a product. In Japanese manufacturing firms, the product design process is structured to build cooperative relationships with all those who will work with the design, including (especially) feedback from production workers. Loosely specified design drawings go through a long iterative process in which manufacturing staff, marketing, purchasing, sales, and quality control staff interact with the design personnel. Together, they gradually work out detailed specifications in a way which is satisfactory to all of them. Even vendors


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often become involved in this process. There is a support system for design engineers in which all parties take high product quality as a given. Quality personnel are armed with the authority to stop the release of a final design. This clout makes it less likely that quality and reliability will be seen as trade-offs for other priorities.

Once the product is in production, there is continuous feedback from manufacturing staff and production workers to engineering design—so that regular design modifications take place. In U.S. auto operations, one often comes across situations where, when a worker is confronted with out-of-tolerance parts, a decision will be made to run them without anyone making contact with engineering design. This contributes to a number of difficulties—among them being that the same problem may arise again and again.

Another critical difference lies in the organization of quality control operations. In the Japanese model, the major responsibility for quality assurance is placed on the line managers and production employees with minimal use of staff specialists. Extensive company-wide training in quality control exists, from top management down to and including production workers.

Through quality control circles and similar small group participative activities, production workers receive training in quality control and learn to identify and solve workshop problems. They engage in a great deal of self-inspection and routine machine maintenance. At Toyota they are equipped with line stop buttons which they can use without prior consultation with superiors—hard to imagine *that* in a U.S. auto firm. This line stop system helps pinpoint accurately the exact location and potential cause of quality problems.

All these arrangements to involve workers in quality must be understood in a broader context. Japanese managers treat their employees as resources which if cultivated will yield economic returns to the firm. That means you invest in training for all employees; great stress is placed on developing a multi-skilled labor force cross-trained in a number of jobs. All workers are seen as capable and desirous of making contributions to the firm. Japanese auto production workers are on monthly salary; they are made to feel like fully contributing members of the firm.

By comparison, the model operative in U.S. auto firms presumes a separate and large staff of quality specialists from inspectors to quality control and reliability engineers. These individuals are expected to take major responsibility for achieving quality. The advantages of this approach are not to be underestimated. But there are some costs—which are being increasingly recognized. The system does not fully utilize all the firm's available human resources. As one senior U.S. auto executive said to me: "We wrote off the workers as contributors to the organization in the 1930s when they unionized."

At another level, consider that U.S. auto assembly plants report a ratio of one full-time inspector for every twenty production workers. The ratio for Toyota is one full-time inspector for every thirty production workers. That is a significant cost savings for the Japanese that shows up as increased productivity. The reliance on inspectors in the United States leads hourly personnel to be lax about work standards, since they know someone else will fix the problem. This leads management to hire more inspectors, and workers become even more lax. Indeed, the problems are often passed on to the dealer, who is provided with "dealer preparation" fees to make final adjustments and corrections. This positive feedback loop is extraordinarily detrimental to product quality and has severe cost consequences. In Japan, doing the job right the first time and building quality into the product are more than slogans. They are built into the structure of the organization. Reliance on worker self-inspection encourages attention to detail and preventive problem-solving, and reduces the overhead costs of hiring full-time inspectors.

In one sense, we can reduce the whole Japanese approach to a matter of cooperation. Manufacturing cooperates with engineering design, the auto firms cooperate with the vendors, and management cooperates with its labor force. That is a rather simplistic formulation, but it does capture a general aspect of the Japanese approach.

Is the cooperative model, however, one which we can emulate? We have a set of practices built up to a greater extent on an adversarial model. And while it is all the fashion to say that we have to do away with adversarial relationships, I think they contribute some real strengths. After all, we didn't arrive at our position of world leadership in the automobile industry by doing everything wrong. As David Potter notes, it may be a matter of building on existing practices and adapting Japanese practices to our own environment, just as they adapted our practices to their environment.

This is not to say that we can't build a little more cooperation into the system. One place for us to start is with our reward systems. Do we reward our vendors primarily for price, or do we also evaluate highly product quality? Do we reward workers simply for following orders, or do we start to reward them for using their brains? Do we reward manufacturing staff exclusively for meeting production quotas, or do we also reward them for things like feeding back information to engineering design?

There are a lot of obstacles to moving forward in the areas of quality. But we have only the choice of going forward or watching our competitive position erode still further. Meanwhile the Japanese are hardly standing still and waiting for the United States to catch up. They are hard at work in search of future quality breakthroughs in such areas as design, dealer service, maintainability, and especially consumer education in quality. □

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*Copies of the full text of this paper are available at the Center for Japanese Studies, 108 Lane Hall, in the proceedings of the U.S.-Japan automotive conference sponsored by the Center last year. A second such conference will be held this March 16 in Hill Auditorium and will be open to the public.*

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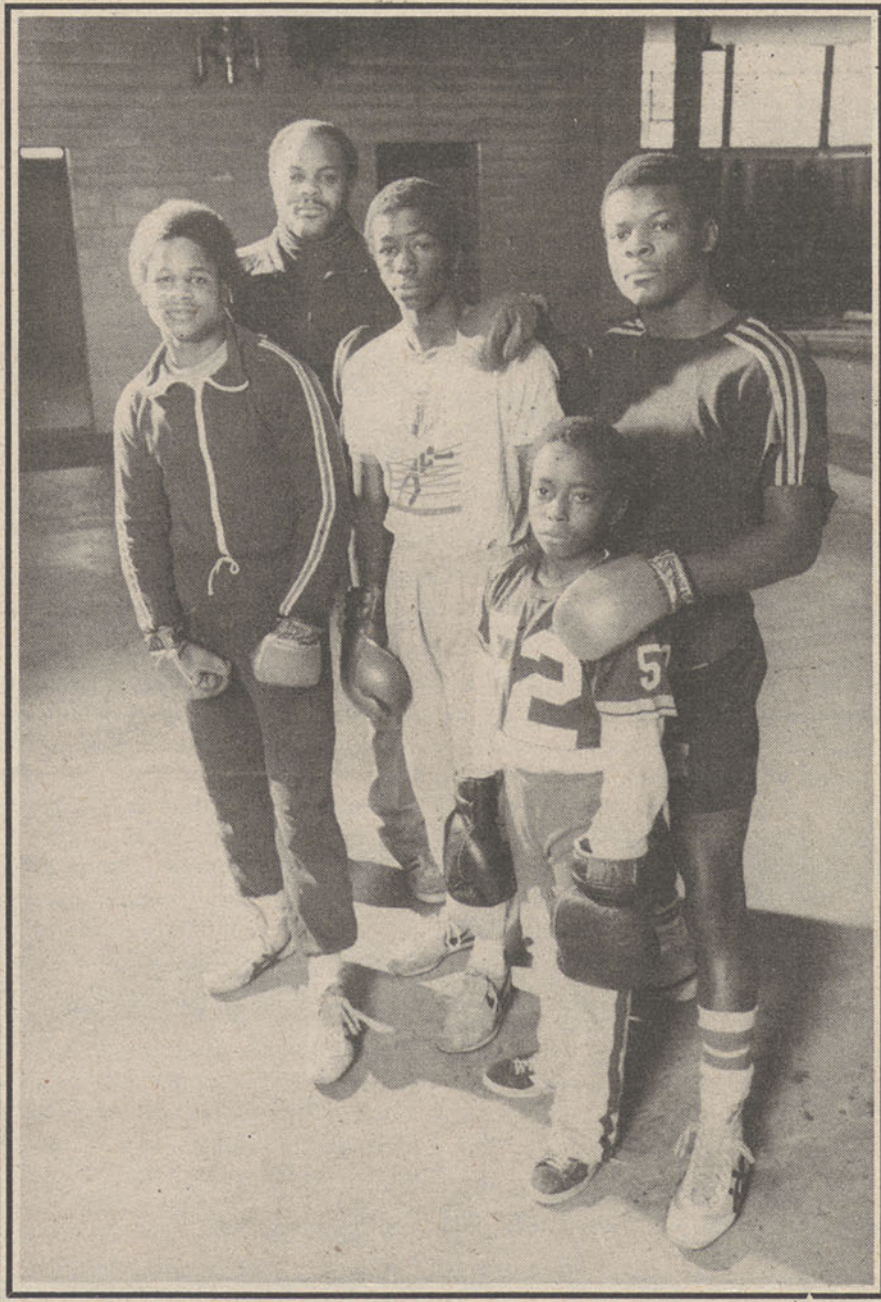
SALE SALE SALE

# The Boxing Club

Eric McGuire is eleven years old, weighs seventy pounds, and has his future all mapped out. He plans to become a professional boxer when he is eighteen, fight for twelve years, and retire when he's thirty to pursue a career as an engineer. "What happens," I asked Eric, "if, when you get to be eighteen, you're not good enough to turn professional?" We were standing in the locker room of the Huron High gym, where Eric was preparing to meet the sixth opponent of his young career. Eric was indignant. "I'm going to be good enough, no doubt about that," replied Eric, who in a few minutes would be entering the ring against Mark Lozano, a ten-year-old from Adrian with a 2–2 record. Lozano seemed ready for action. His hands were taped, his headgear in place, a towel round his neck. Told that Eric was a tough little scrapper with four titles, Lozano just leaned against a locker and stared into the distance, seemingly unconcerned. "Eric's only tough because he hasn't fought Mark yet," said Mark's trainer confidently. He added that Mark's two wins had been TKO's.

Stacy McKinley runs the Ann Arbor–Ypsilanti Boxing Club, which was sponsoring the ten-bout Sunday afternoon event. He had set his ring up in the middle of the Huron High basketball court. McKinley had advertised the afternoon's boxing as "The Ann Arbor–Ypsilanti Boxing Club vs. All of Michigan and Ohio." The Ohio fighters, it turned out, were all from Defiance, a small town midway between Toledo and Fort Wayne, Indiana. The Michigan boxers came from Adrian, Monroe, Detroit, and Dearborn. At 4:30 p.m. there were only about a hundred people sitting in the bleachers on either side of the ring waiting for the fights to begin. On another Sunday there might have been more people, but this was the first Sunday of 1982, and most sports fans were probably still engaged in an orgy of football watching.

The first fight of the afternoon was labelled an exhibition. Children under ten years old are forbidden by state law to take part in boxing matches, so when eight-year-olds engage in fisticuffs, as they did this afternoon, the fights are called exhibitions and no scorecard is kept or winner declared. Tarak Farha met his cousin Nader Farha in the exhibition, and the two went at it as though they had been bearing grudges against each other since kindergarten.



*Club Manager Stacy McKinley (rear) with top protegés Mike Johnson, Derrick McGuire, Ricky Womack, and (in front) Eric McGuire.*

**Story & photos by**
**Peter Yates**

With their padded headgear, large gloves, and their as yet unrefined skills, they did no damage to one another, but it was not for want of trying. The fifteen or so members of the Farha clan who were grouped together in the stands enjoyed the bout enormously, laughing and clapping as the two tykes battled it out.

Eric McGuire was introduced before his fight as Eric "Sugar Hill" McGuire. Asked why he was called "Sugar Hill," Eric did not know. "That's what they call me" was the best explanation he could offer. Stacy McKinley likes to give his boxers nicknames and Eric's, for some reason, is "Sugar Hill."

Mark Lozano's look of unconcern about Eric lasted until the opening bell, when Eric launched himself across the ring throwing punch after punch at Mark, all the time grunting loudly. The grunting is something Eric learned from older brother Derrick. Derrick theorizes that you can hold onto your wind longer if you let it out in a grunt when you punch. Eric's onslaught was such that the referee stepped in and gave Mark a standing eight count, far too short a respite for the Adrian boy, for Eric was soon back pummelling him anew. After the second standing eight count of the round, the referee asked Mark if he wanted to continue. Mark shook his head and limped dejectedly back to his corner.

There were eight other bouts on the evening's fight card. The Ann Arbor fighters were mostly victorious, while the Defiance fighters were losing badly. When one Defiance fighter had been lying stunned on the canvas for several minutes after being hit by the only punch of the fight, a Defiance trainer complained lamely that nobody would fight their good boxers. Part of the problem with the Defiance fighters seemed to be the nature of the advice they were getting between rounds. Where Stacy McKinley might tell an Ann Arbor fighter that his opponent was leaving himself open to a left hook—the kind of advice a boxer can act on in the following round—a Defiance cornerman told a battered, bleeding, and badly outclassed fighter, "You're not hitting him," which the Defiance fighter knew better than anyone else in the gym.

The two Ann Arbor stars this particular night were Ricky Womack, a muscular twenty-year-old, and Mike "Stinger" Johnson, the winner of a recent Police Athletic League national boxing championship. Womack, who washes dishes at the Count of Antipasto

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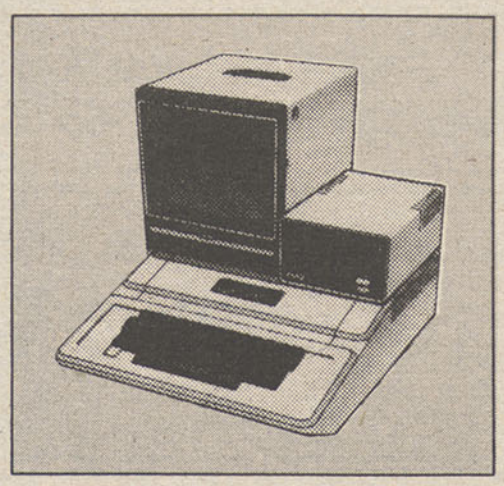

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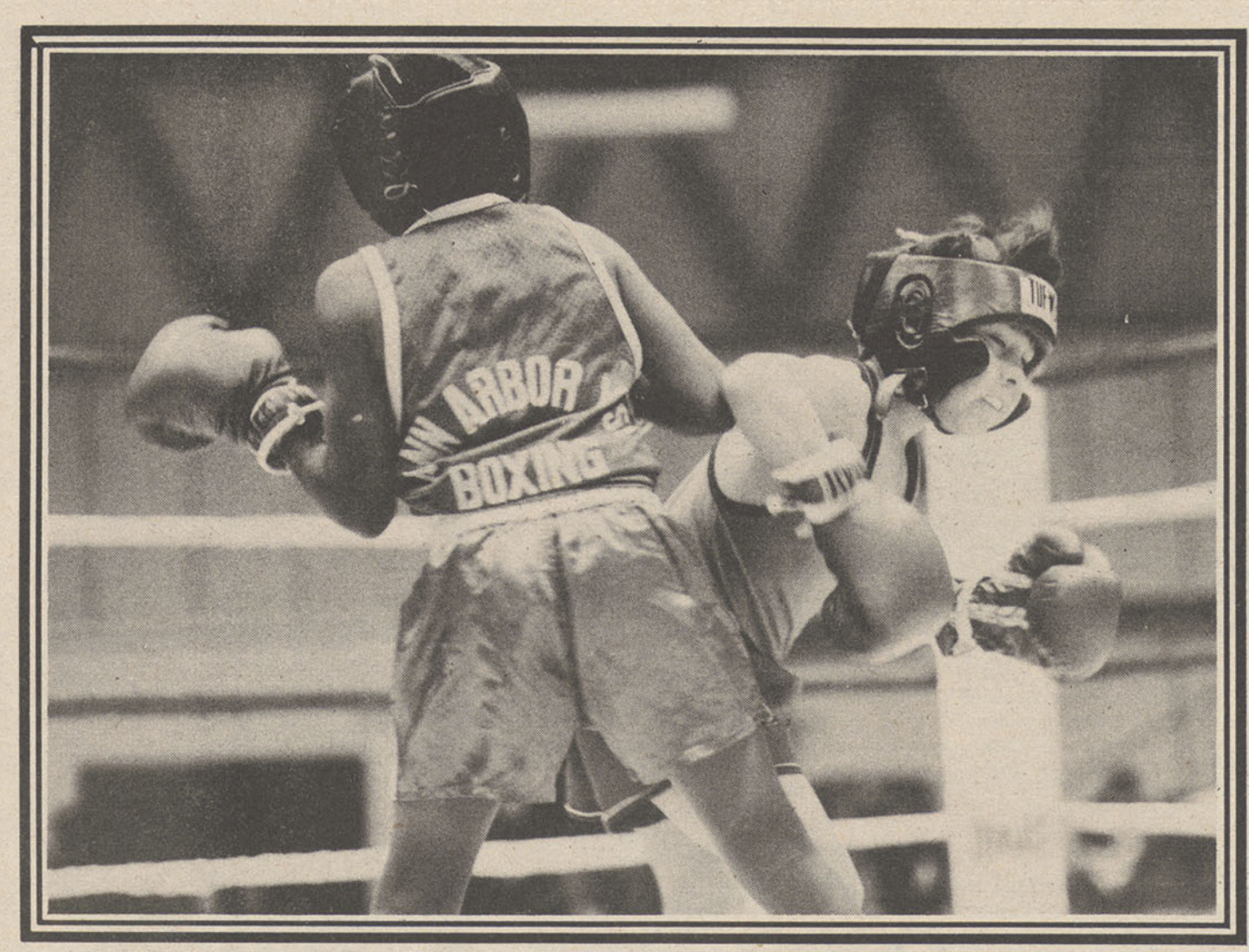
***1. The Cocky Challenger***
***–Mark Lozano***

while dreaming of a professional career, has been a member of the Ann Arbor club for only a few months and shows it in the ring. The Ann Arborites who have learned to box under Stacy McKinley's tutelage are highly skilled. They all have an array of punches—hooks, jabs, uppercuts. They move fluidly and are rarely caught off balance. Womack is a powerful, confident, and aggressive boxer, but he tends, after throwing his right, to leave himself flat-footed and open for an opponent's countering blow. Womack, a Detroit native who weighs 175 pounds, has a twin brother, Mickey "Golden Boy" Womack, who also boxes with the club. Ricky Womack has been boxing since he was fourteen. At that age, he recalls, "a guy with a nub on his hand [his hand ended at the wrist] beat me up." Womack was so humilated he took up boxing to learn to beat up the other boy, which he did about a year and a half later. He has been boxing ever since and moved to Ann Arbor recently to work with McKinley, who has a developing reputation as a trainer of good young amateur boxers. Womack came into the ring to the theme song from "Rocky" and won a fairly close three-round decision. (Amateur bouts are always three rounds.)

Mike "Stinger" Johnson, the national PAL champion and Huron High School junior, fought in the main event. Johnson was feeling sick and had thrown up in the locker room but did not consider withdrawing from the match. "A fighter never gets sick until he has pneumonia," McKinley told him, and Johnson displayed his stylishness and power, knocking the Defiance fighter down and




*2. The Fight–McGuire vs. Lozano*

forcing the referee to stop the fight. Johnson is a 132-pounder with an easy smile, who started boxing when he was introduced to McKinley three years ago. He works hard in the gym and, like Ricky Womack, hopes to fight in the 1984 Olympics before turning professional.

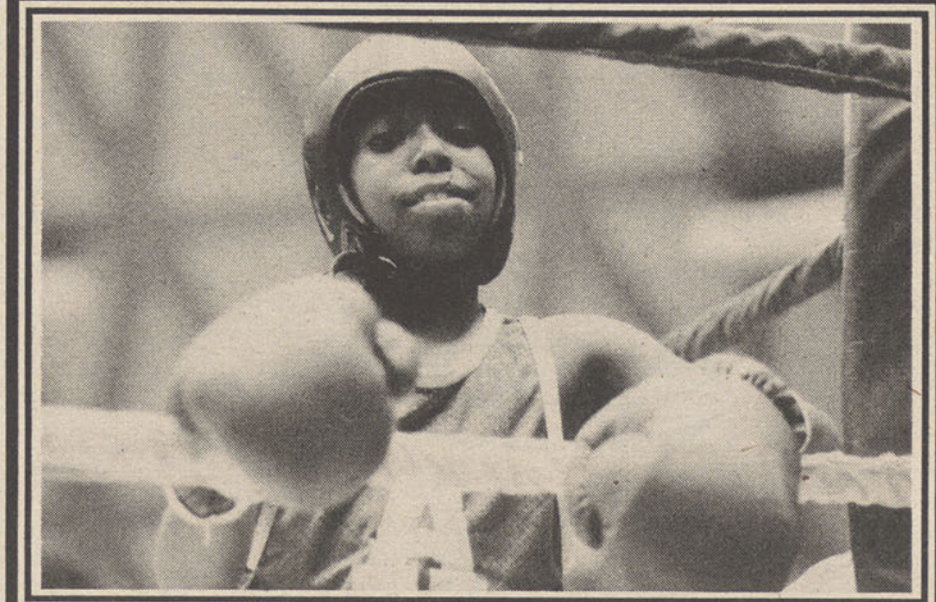
Stacy McKinley is a large man with muttonchop whiskers and a receding hairline. He grew up in a tough neighborhood in Jackson, Mississippi, which he remembers as full of gangsters, murderers, and bootleggers. "I've seen a lot of people get killed. All the older guys were doing was fighting and shooting and watching sports. There were no community leaders whatsoever, nobody to encourage the kids." When McKinley graduated from high school in 1969, he decided to move to Ann Arbor, where Earl Williams, a close friend of McKinley's since both were four, was living. "It was either leave home or stay there and get killed," says McKinley, who remembers the first time he went out at night after arriving in Ann Arbor. "I started looking for the guns and the knives in Earl's house, but I couldn't find them. I said, 'Earl, where are the guns and the knives?' and Earl said, 'You don't need them here.' I couldn't believe it. It was like a new world for me." The first couple of years he lived in Ann Arbor, McKinley was a wild young man—"running the streets seven days a week. I had to slow down." Then in 1972, at age twenty, McKinley met Let Philbin, who ran a boxing program at The University of Michigan, and Philbin taught him how to box. "It was the first time anybody helped me do anything," according to McKinley. When he was a youth in Jackson, McKinley explains, no one encouraged him to take part in organized sports. "Nobody said, 'C'mon Stacy, try harder, you can make the team." Meeting Philbin was a turning point in McKinley's life.

McKinley became a very good amateur boxer. He fought in the 1976 Olympic Trials, losing in the quarter-finals to Michael Dokes, who is now a contender for the World Heavyweight Championship, and he was Michigan Heavyweight Champion four times. He ended his amateur boxing career in 1979, when he won $50,000 in the first Michigan "Tough Man" contest, held at the Pontiac Silverdome. Until recent rules changes outlawed them in Michigan, Tough Man contests were very popular, matching, as they did, top-notch amateur boxers and wild bar brawlers, all seeking the substantial prize money these contests offered. Competition in Tough Man contests was governed by the rules of boxing except that, if successful, a contestant might have to fight several times in the course of a weekend. In winning the 1979 contest, McKinley fought twice on the first day and four times on the second day. Though many of the entrants were bar bouncers, McKinley only fought one of these, whom he easily dispatched in the first round. McKinley had considered turning professional after the Olympic trials in 1976 and again received management offers after the Tough Man contest, but both times he decided against trying a professional career. "Boxing was not popular until after the 1976 Olympics," says McKinley. "There were very few professionals in Detroit." Besides that, in 1976 McKinley had taken over the extracurricular boxing program at the U–M from Philbin, who was in his seventies, and that had become important to him.

McKinley put the $50,000 won in the Tough Man contest into his Ann Arbor-based boxing club. Altogether, McKinley says, he has put about $70,000 "that I can count" into the club, and sponsors have invested another $20,000. McKinley is thirty now, and a large part of his time is devoted to the club, all of it without pay. Five days a week, often more, he picks boxers up from their homes, drives them to the gym, and supervises their training. He talks to their mothers to make sure they are eating the right food (fish and chicken with lots of vegetables and no fried food) and doing their roadwork in the morning. It is gospel with boxers that running builds stamina and sex saps it, so no matter how much they hate it, they run in the morning and no matter how much they miss it, they abstain from sex when a fight is in the offing.

McKinley encourages anyone who shows up at the gym. "We don't turn anyone away," he explains. "If someone's too fat, we trim him down. If he comes here all slumped over and can't hardly talk, we take him and straighten him up." McKinley is a hard taskmaster in the gym. His voice often has an edge as he instructs the boxers or takes them through their routines. "You don't have to be here," he will curtly tell a fighter who is not putting everything he has into the twentieth repetition of a familiar move. "You can leave any time you want." While some of the boxers may show a little grumpiness in the gym because McKinley drives them so hard (they rarely do), they are grateful for it when they find themselves in the ring.

Lately McKinley has been having problems locating a gym. He had been using the boxing room in the U–M Intramural building, but that is about to be turned into a Karate room, and anyway, as the new year started McKinley did not have enough money to buy U–M recreational facilities passes for the club members. The Monday after the Huron High contests, McKinley and a half dozen of his boxers were refused admission to the IM building. They cluttered up the building entrance while McKinley tried to think of ways out of the financial squeeze the club was in. "If we can come up with a couple of hundred dollars, things will be cool," McKinley said, but nobody had any suggestions. "Is your father back at work yet?" McKinley asked one of the boys. McKinley himself is currently unemployed. He works in the construction business, operating machinery, but work has been scarce of late.



*3. The Triumphant Victor–Eric McGuire*

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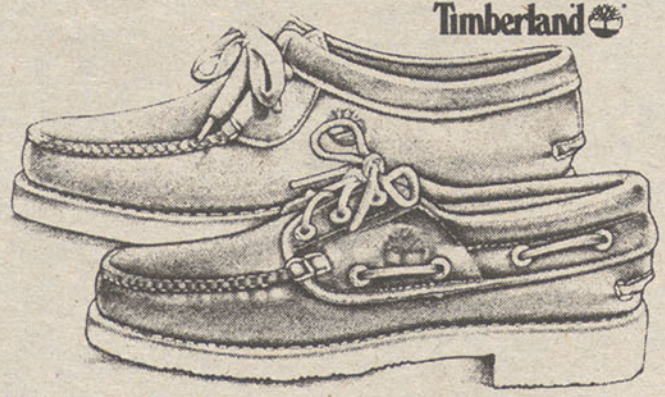

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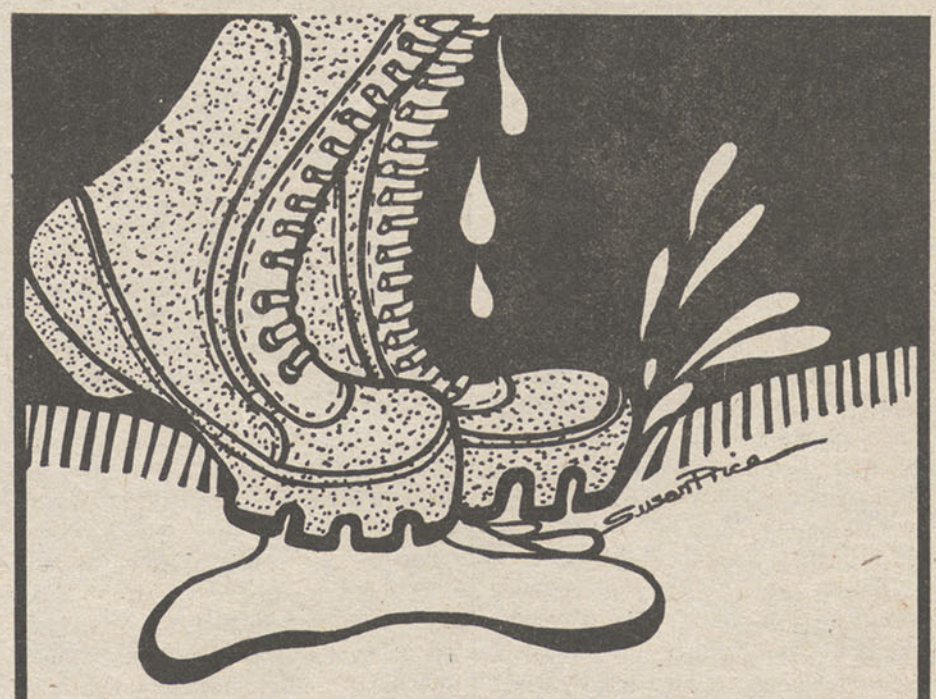

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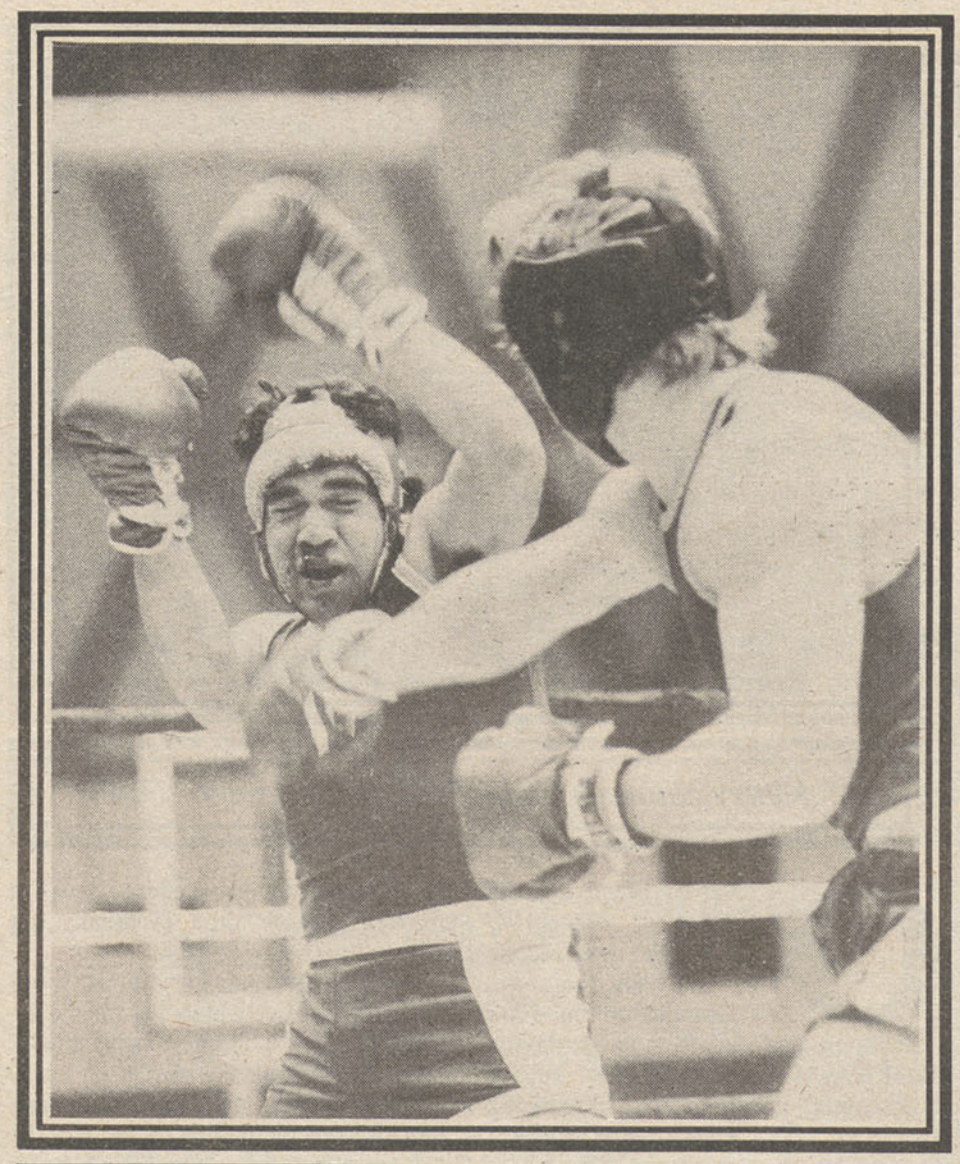

*A Defiance fighter taking a drubbing from Ann Arbor's Alan Dorda in a match touted as "The Ann Arbor-Ypsilanti Boxing Club meets All of Michigan and Ohio."*

"Just do your roadwork," McKinley told the boxers. "I'll figure something out."

McKinley finally did figure it out. The U-M Recreational Sports Department decided that he could use the Elbel Clubhouse on the corner of Hill and Division to house his program. The clubhouse has previously been used solely as a changing room and then only in the fall when the Rugby Club plays, but there is plenty of room for a boxing ring to be set up and for it to serve as a changing room as well.

On Saturday morning McKinley, Mike Johnson, and Alan Dorda (a 154-pound light middleweight who had also fought and won the previous Sunday) set to clearing a space in the Elbel Clubhouse for a boxing ring. Ricky Womack showed up a little later with his twin older brothers, Terry and Jerry. The Womack twins, short and stocky and almost identical, were in high spirits, bouncing around the clubhouse, shadowboxing and promising McKinley that they would be down to start training on Monday. McKinley looked at the ceiling and smiled as though he'd heard it all before and did not believe it. "I've made a New Year's resolution. I'm comin' down," said Jerry. "What are my chances if I give it all up? I'm gonna give up the women, the booze, the liquor, and all that Cadillac ridin,'" he added. "I'm comin' too," said Terry. "We're double trouble." "You think I'm joking, Stacy, but I'm gonna be here," said Jerry. "I'm gonna be just awesome at 125 [pounds]. I figure my first five fights are gonna be knockdowns." McKinley laughed at them. "You'll have to give up marijuana, too," he said. From McKinley's amused attitude it was clear that he did not expect to see them in the gym the following week, and, indeed, Jerry and Terry were more absent than awesome in the ensuing days.

Derrick "Dynamite" McGuire, who arrived too late for the cleanup, liked what he saw. "This is the kind of gym I like," he said, and, noticing the rows of lockers, he added, "I'm gonna have me a locker, and have it decked out, too." McKinley thinks it likely that Derrick, who is the older brother of Eric McGuire, will be the first of the Ann Arbor boxers to turn professional. McKinley does not encourage his boxers to turn pro. "I don't preach professional boxing to them," he says, "but if that's the way they want to go, I have the connections." Sixteen years old, Derrick is a wiry, 5'9" youth with long arms and finely developed boxing skills. Derrick had not thought there was a boxing program in Ann Arbor until two years ago, when a cousin told him of Stacy McKinley's club. Derrick called McKinley up and told him that he wanted to box for him, and McKinley came by the next day and picked him up. Derrick's first weeks with the club were not auspicious. "Stacy put me on four days of jabbing, and my arm got real sore," remembers Derrick. And there was the time he sparred with a boy named Reginald Brown. Reginald punched Derrick on the nose and, says Derrick, "I walked back to my corner saying, 'My nose is broken,' and I tried to get out of the ring, but Stacy wouldn't let me." Derrick later fought Reginald Brown in a match and "really roughed him up," but that was sometime after his first official fight, which he lost. "It was in Monroe," Derrick remembers. "There was a sea full of white faces. 'Get that black boy,' someone yelled. I got really scared. I weighed 98 pounds."

Since that fight, Derrick, a junior at Huron High, has fought twenty-two more times and won twenty of those fights. McKinley has recently decided to move Derrick from junior to open competition, where he might meet boxers who are as much as ten years older than he is. To make sure that Derrick was ready for the move, McKinley took him up to Flint to work out with a highly-regarded young professional. Derrick came away with a slightly swollen eye, but McKinley was impressed. "He looked like a young Sugar Ray Robinson," said McKinley. As a boxer, Derrick has all the moves. He can make those sudden shifts to deflect a punch that only the best boxers can.

Derrick's mother, Annie McGuire, fully supports his decision to become a professional boxer. "I hope he makes a lot of money, and if he does, gets out before he gets hurt and takes up some kind of trade," she says. A cheerful, friendly woman, Annie McGuire lives with her four sons in a small home in the Stoneybrook subdivision in southeast Ann Arbor. The oldest boy, Walter, is a senior at Huron High who hopes to go to Tennessee State to study business. The youngest, Jermaine, is three months old. The fighting McGuires, Derrick and Eric, are in the middle. Annie McGuire had been working on the line at the Cadillac assembly plant in Detroit, but is currently on layoff, supporting her family with unemployment benefits, which will not last much longer. Annie describes working on the line as "not my favorite pastime," but if she does not get called back soon—and with only five years seniority she may not get her job back—then the McGuire family's financial outlook is bleak. It is a situation that makes the enormous rewards of professional boxing, at least for the few who make it to the top, very appealing.

Annie McGuire has been a boxing fan since before Derrick was born, and it was while watching his mother's favorite, Sugar Ray Leonard, that Derrick decided he wanted to box. Annie McGuire goes to all Derrick's fights, tries to make him eat a balanced diet, and on occasion pours cold water on him in the morning to make him get up and jog. Derrick hates to jog. Annie is not pushing Derrick into a boxing career. She is somewhat apprehensive and fearful that he might be hurt. But she is giving him her full support and is perhaps dreaming of some of those fat purses that champion boxers collect.


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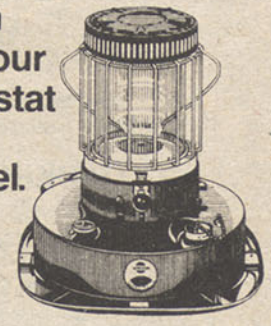

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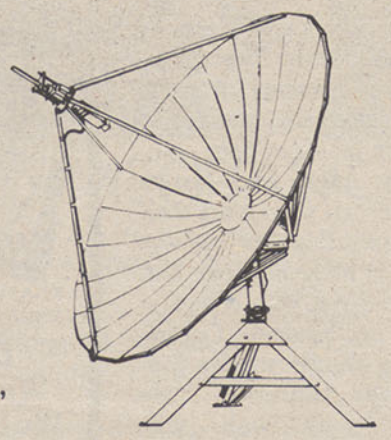

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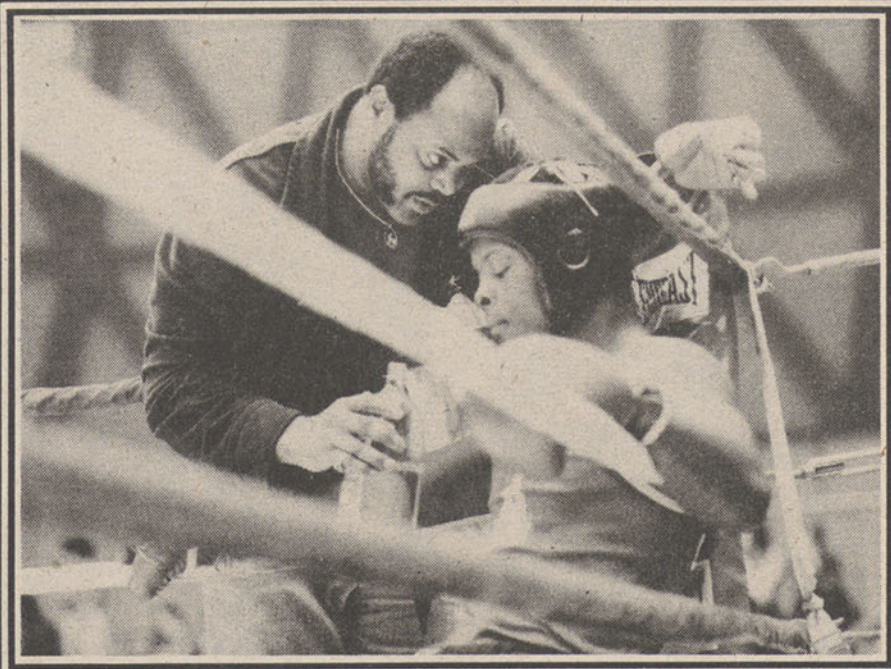

*McKinley counsels Ricky Womack between rounds.*

On Saturday night, January 9, McKinley's fighters attended their next match. They had spent the morning cleaning up the Elbel Clubhouse and the afternoon setting up McKinley's ring at the Jewish Community Center in West Bloomfield, which turned out to be a major project.

The Jewish Community Center is a very large, modern recreational facility in a more affluent part of the Detroit area than most of the boxers were accustomed to visiting. The evening's boxing had been organized by members of the Johnson Recreation Center Boxing Club in northwest Detroit, and the wives and mothers of club members had set up tables at one end of the gym from which they sold hot dogs and soft drinks throughout the evening. Folding chairs had been set up on three sides of the ring, but the majority of the 250 or so fans were sitting in the cheaper bleachers behind the ringside seats. The highlight of the evening for some was the first women's amateur boxing match ever held in the state of Michigan. The fight lasted into the second round when one of the contestants, badly outweighed and outclassed, decided that she had been punched enough. She did not look, climbing out of the ring, as though she would soon be climbing back in.

Ricky Womack and Mike Johnson both won close fights from members of the Johnson Recreation Center boxing team. Earlier in the day I had asked Ricky Womack if he knew who his opponent would be, and he had answered, "I don't know who my victim will be." "How can you be so confident?" I asked him. "Perhaps your opponent will be another Ricky Womack, strong, aggressive, confident—maybe a little stronger, a little more experienced. Perhaps he will beat you. How will you handle that?" "It would just make me work harder, make me more determined," replied Ricky, and he reminded me of the incident of the boy with the nub on his hand. After winning their matches, Ricky and Mike and McKinley, along with Alan Dorda and Derrick McGuire, dismantled the ring, loaded it into the rented truck in sub-zero weather, and eventually got back to Ann Arbor at 4 a.m.

Though strapped for funds, Stacy McKinley is actively planning for the future. The Elbel Clubhouse is being converted into a complete gym, with heavy bags, speed bags, and a ring, of course. Though as of the middle of January the ring was still in the I.M. building because holes had to be drilled in the clubhouse's concrete floor for the ring posts. McKinley has a big show planned for early March at Huron High. It pits a U.S. team against a Canadian Olympic team, with thirty percent of the proceeds going to Poland and some of the rest helping to shore up club finances. McKinley came up with the idea of a Polish benefit because club member Alan Dorda, who is of Polish descent, had been worrying about the situation in Poland and asking McKinley if there was anything they could do.

As far as anyone knows, Ann Arbor never has been the base of any professional boxers, but if all goes according to plan, there will be two or three of them in the next few years. Emanuel Steward, the manager of welterweight Thomas Hearns, had for a number of years been running an amateur boxing program for the city of Detroit in the Kronk Recreation Center. In the last three or four years a number of the amateurs he trained have turned professional, one of them, Hearns, becoming world champion. They have made Steward a very wealthy man. Emanuel Steward's example has to be in McKinley's mind, but it is not what drives him. McKinley knows that it is a very long shot that he will ever get rich managing fighters. He puts the time and money in because the kids need him, because he was turned around by the program, and because, as he says, "What am I going to do, sit at home and watch television?" McKinley is hoping to get active community involvement and financial support for his program. If it is not forthcoming, he intends to run the club another five years and then pack it in. "Nobody will ever tell me I didn't do anything for my community," says Stacy McKinley. □

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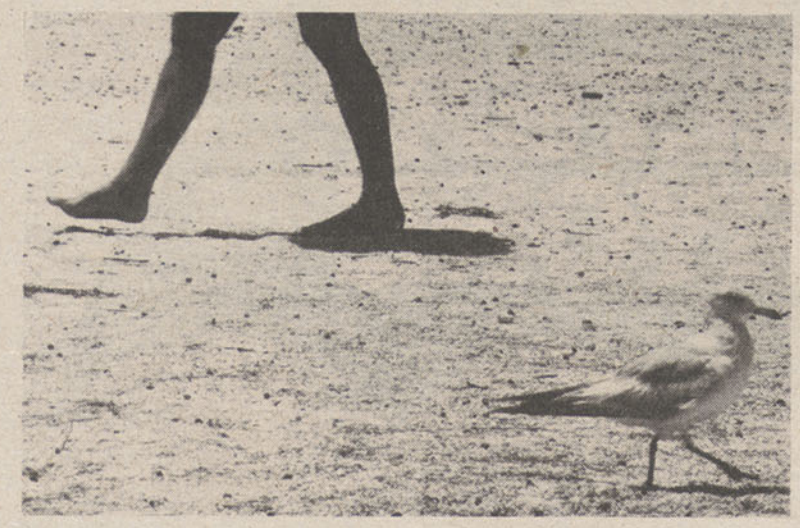

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THE DETROIT NEWS

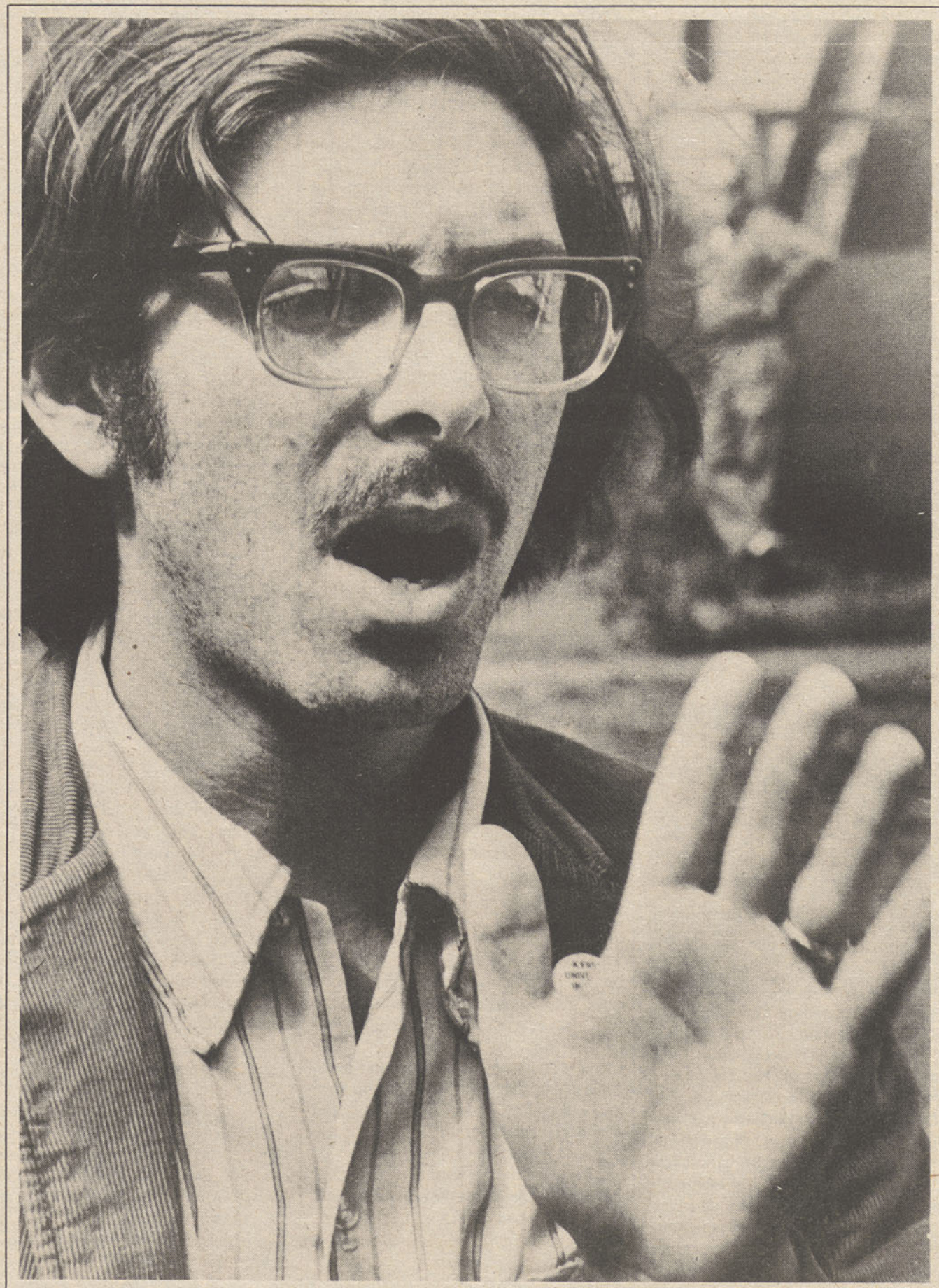
# The Turbulent 60's:

## Ann Arbor in the Radical Vanguard

*It all began innocuously enough with U-M student leaders like Al Haber and Tom Hayden staging small rallies in the early Sixties over such issues as civil rights for Southern blacks. Barry Bluestone was one of the early participants who saw the movement blossom into near mass revolt.*

## An Interview with Barry Bluestone

*By Bret Eynon*



THE DETROIT NEWS

*"The Sixties" have a special place in Ann Arbor history. Never, before or since, has national attention been so focused on Ann Arbor. The rise of mass higher education, the baby boom, the Vietnam War, and certain specific qualities of the University of Michigan combined to attract such attention. Nationwide America was embroiled in a social and political firestorm, and Ann Arbor was one of the centers of the controversy.*

*At the peak of the Sixties upheaval, Ann Arbor was alive with thousands of political activists and cultural innovators. Anti-war rallies, black student strikes, building takeovers, and tear gas on South University mixed with acid rock, underground newspapers, guerilla theater, and the sexual revolution. The whole town seemed to be caught up in a momentous, historic struggle. "Everything was a fight, and you were either on the right side or the wrong side," remembers one former U-M student. "There was this sense of good guys and bad guys. Cops were pigs, and which side of the barricades was my father going to be on? Your whole life got swept up."*

### The Birth of Student Activism

*The first activists of the Sixties were black college students from the South who led the battle against entrenched racial discrimination. Their struggle inspired young people across the country, including students at the University of Michigan. Barry Bluestone was part of SDS (Students for a Democratic Society), the national student group based in Ann Arbor and modeled after Southern civil rights groups. Bluestone and his fellow SDSers, in turn, set the tone and defined the issues for a whole generation of white student activists.*

*Now thirty-seven, Bluestone joined SDS in 1962, when it was a tiny, liberal group on the fringes of campus. When he left it in 1969, it was a huge, unstable, "revolutionary" coalition. Bluestone, the son of former UAW Vice-President Irving Bluestone, is a friendly, well-spoken man who seems to know where he is headed in life. His interest in leftist politics led him to study economics.*

*Today Bluestone is deeply engaged in his research and in teaching economics at Boston College. He heads up the college's Social Welfare Research Institute, which studies the impact of economic change across the country. One study, for example, examines the aerospace and defense industry, and the way that fluctuations in military policy create material and psychological insecurity in workers' lives. Another study is entitled "Corporate Flight: The Causes and Consequences of Economic Dislocation." Basic Books, a New York publisher, will soon release a book by Bluestone:* Capital Versus the Community: The De-Industrialization of America. *His research on the impact of industrial plant closings has won him a growing national reputation.*

**Barry Bluestone at a local antiwar rally, 1969.**

*Bluestone's voice filled with pride as he remembered his years as an SDS activist. During his first demonstration with SDS, he told me, he and Tom Hayden and other SDS'ers were pelted with eggs and tomatoes by campus conservatives. "That was the tone of the campus in 1962," he explained. I asked him to tell me about his background and how he got involved with SDS.*

My roots are in a liberal family. My father is a Vice-President of the Auto Workers Union and both my parents were close to the Socialist movement (the Norman Thomas variety) during the Thirties. My parents came from middle-class Jewish families but did poorly during the Depression.

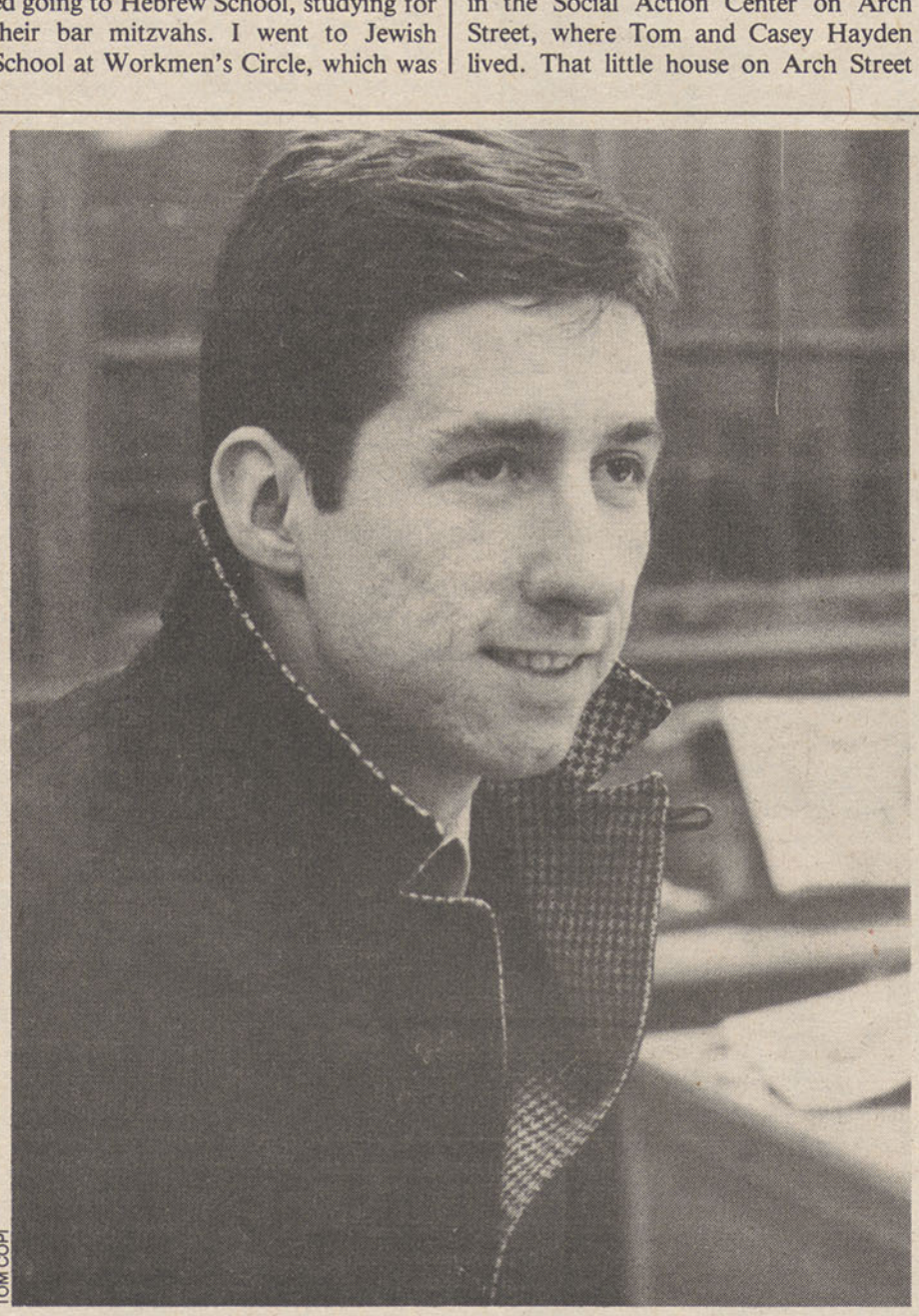
I grew up on the northwest side of Detroit, which was changing from a Jewish to a black neighborhood, as is typical of Detroit. I went to a school which was Jewish and white, with some blacks. Most of my Jewish friends started going to Hebrew School, studying for their bar mitzvahs. I went to Jewish School at Workmen's Circle, which was a Socialist Jewish organization, for a year, but decided that that wasn't my cup of tea. While everybody else trooped onto the school buses for Hebrew School, I stayed at the playground playing softball. The only other kids left on the playground were black, so to a great extent during my elementary school days my best friends were my black friends.

In the fall of 1962 I went off to the U-M to begin my freshman year. I lived in South Quad and took part in a lot of activities. I was trying to work my way through school, so I was up at 5:30 every morning, working breakfasts in the quad as a busboy. I also began getting active in politics.

When I first got to the U-M, there were two young women at registration, Barbara Murphy and Jill Hamburg, handing out literature about a peace seminar they wanted to start. They were inviting anybody who was interested to join them. I took their literature and that week attended a meeting which was held in the Social Action Center on Arch Street, where Tom and Casey Hayden lived. That little house on Arch Street was the base for a lot of political activity from 1960 to 1963.

The people who initiated the peace seminar, besides Tom Hayden, who played a minor role, were Dick Flacks and Mark Chesler and a psychologist named Dick Schmuck. The seminar, which included about nine or ten people, was devoted to reading a number of books on world peace through world law published by the Fund for Peace. At the same time, Hayden was working with a number of people at the U-M Center for Research on Conflict Resolution on a major piece on the military-industrial complex. I remember Tom talking about this work, and I was quite impressed with it. It had a great impact on me.

Some of the people who led the peace seminar were also involved with VOICE Political Party, the U-M chapter of SDS. I went to a few of the VOICE meetings during the fall, some of which were held in the Social Action Center. I did it mostly as an intellectual exercise, because I didn't want to get involved in too much political activity at the time. I wanted to leave enough time to have some fun. I remember being involved in building our dorm's float for the homecoming parade. I had season tickets for the football games, and I played a lot of sandlot hockey during the winter. I tried to get my share of dates and also tried to get some studying done.



TOM COPI

**Tom Hayden at the *Michigan Daily*, 1967. Hayden became editor of the *Daily* and a member of SDS in his senior year, 1960-61. After graduation he headed South to report on the civil rights movement for SDS. He became SDS president in 1962 and returned to Ann Arbor for a graduate degree in journalism. Hayden worked for SDS as a community organizer in Newark, New Jersey, until 1967, when he split with the increasingly radicalized organization. Turning to the anti-war movement, Hayden was indicted for conspiracy to riot during the Democratic national convention in Chicago in 1968. He met and married actress Jane Fonda, a fellow peace campaigner, in 1973. Together they founded the Center for Economic Democracy, which Hayden heads today. The Center works on enviromental issues, community organizing, tenants' rights, and other social causes. Hayden lost the California Democratic Senatorial primary to Allan Cranston in 1976, although he garnered over a million votes. He remains active in California politics.**

## The VOICE Retreat

Sometime during the fall VOICE had a political retreat at U-M's Fresh Air Camp. Reluctantly I decided to go. I must admit I was very leery of VOICE. My impression was that people like Tom Hayden, Dicky Magidoff, and Al and Barbara Haber were purely political people and had no other interests at all. It seemed to me that there was more to life than debating what seemed to be infinitely detailed political nuances.

The first day of the retreat turned out to be exactly what I feared. Everybody seemed to be debating issues, and I didn't know what half the issues were about. Tom had recently come back from the South and reported on SNCC activity. [The Student Non-violent Coordinating Committee was then a leading civil rights organization.] I think that was the first time I heard the name Julian Bond and the names of other people who were active in SNCC at the time.

By the end of the first day of non-stop political education debate, I concluded that indeed VOICE people had only one purpose in life, and I was quite disappointed. This was not my cup of tea. The second day the same thing happened. The morning was dedicated to intense seminars and intense debates about peace issues, civil rights, trade union activities, South Africa, Vietnam. Much of the discussion revolved around a critique of Hayden's *Port Huron Statement* and what VOICE and SDS should stand for. I remember being very much impressed with the brilliant debate of people like Tom Hayden and Al Haber, but I still believed, erroneously as it turned out, that VOICE and SDS people tended to be single-dimensional—only concerned with politics.

That all came to an end after lunch of the second day. I remember Tom standing up on a table and saying, "It's time to have a little fun. Let's play some softball." Well, the softball game that was organized was probably the best softball I'd ever seen in my life. Tom Hayden came up to bat, and I think he must have hit a softball 450 feet. I'd never seen anybody clobber a ball like he did. It was only later that I found out that he had come to Michigan on a tennis fellowship. All I remember is that there were a lot of brilliant athletes out there, and they all seemed to really get into the game. We played all afternoon. I think, and I'm only being half facetious, but that softball game probably played as important a role as anything else in getting me involved with VOICE. It was the first time since coming to the University of Michigan that I found you could get intensely involved and entwined in political struggle and yet still lead a full and active and enjoyable life. It was after that retreat that I began going regularly to VOICE meetings.

*What were your politics like at that time?*

My political leanings tended to be quite liberal. I took the Port Huron Statement as gospel, and to this day I think it was one of the most important things I ever read. If you read the Port Huron Statement carefully, it is certainly not a radical document. It is liberal in respect to the Cold War, civil rights, and trade unions. It does not contain a Socialist perspective at all.

I didn't have a lot of thoughts about whether capitalism was good or bad, and I didn't have too much idea of what imperialism was. I thought it was something you could root out without destroying the capitalist system itself. My general feeling was that we were just not making progress fast enough and what was necessary was to develop a group that outflanked the liberal Democrats and constantly pulled people to the left.

My feeling was then and continues to be that it is important to have such a group that doesn't get so far out ahead of people that there isn't communication. I still work with trade union movements and welfare groups and many groups that are to the right of myself politically because I feel we have to educate and propagandize in order to pull more people to the left.

My feeling in 1964–65 was that SDS played that important role of pulling people to the left. Indeed, I felt that of all the things SDS did, that was the most important. It could not have done that if it had taken a more dogmatic line as many other groups did, and it was that which made SDS a success during the Sixties, until the Weatherman days.

## Marching in

*SDS's first actions revolved around civil rights issues, both local and Southern. SDS and local community activists brought representatives of the Southern movement in to speak, raised funds, and traveled south to lend their bodies to the struggle for equal rights. Bluestone's most vivid experience in the South came*

*in the middle of the decade, in Montgomery, Alabama.*

Sometime around March, 1965, friends of SNCC all around the country got calls and telegrams asking them to come to Montgomery. A demonstration had begun in the city, with blacks demanding voting rights, and there was going to be a march on the Alabama capitol. George Wallace was governor. SDS and the friends of SNCC in Ann Arbor recruited something like seventy-five to one hundred people to go to Montgomery in a single day, and I decided I wanted to go, too.

The trip down to Montgomery was one of the most frightening experiences I have ever had. We headed down from Ann Arbor and decided to rendezvous in a small town in Tennessee. The rendezvous time was about two o'clock in the morning. The police were all around us in this little town, and I really got worried.

We continued down into the South during the day and came right through Alabama. As we approached Montgomery, we were stopped by state troopers who wanted to know who we were and what we were doing. We said that we were just going south, but it was clear to them, from the fact that we were an integrated car, that we were going toward the demonstration. Being stopped by the troopers certainly didn't reduce my fear. The troopers directed us out of town and told us to go back up north. I remember about four police cars with the meanest-looking cops I had ever seen in my life. As it turned out, we learned later, the police were leading us right into the town where the Ku Klux Klan had their Alabama state headquarters. Fortunately, nothing happened as we went through that town, but later people told us, "Jesus, they sent you right in to get killed!"

Finally, with the help of a local cab driver, we made it into Montgomery. We parked in the middle of the city, and we had to walk three blocks through the white part of town to the black area, where the demonstration was being staged. We could see the demonstration in the distance. People had lined up in the streets, and the police had barricaded the black ghetto. We walked through the white section, the eight of us, past an all-white hospital. I remember whites sitting in the windows in hospital gowns, screaming "nigger-lovers" at the top of their lungs and the worst racist epithets I had ever heard. We continued to walk, and then we crossed the barrier into the ghetto, where there were already thousands of people in the streets. Nuns and priests and rabbis, and kids from all over the country were there and people were singing.

Inside the black community, it seemed every family was out to welcome the demonstrators. Every house was open for food. You could go anywhere. There were people who had put signs up in front of their homes saying "come in." I remember stopping at one home and getting a hamburger, and somebody on the corner was handing out ice cream. The atmosphere on that first day was absolutely wonderful. It was fantastic, and I don't think I ever had such a feeling of

# The Founding of SDS

**Students for a Democratic Society (SDS) was the leading radical organization of the 1960's. Historian Kirkpatrick Sale once described SDS as "the force which shaped the politics of a generation and rekindled the fires of American radicalism for the first time in thirty years—the largest student organization ever known in this country and the major organization of the American left in the 1960's."**

**Born in Ann Arbor in 1960, SDS soon spread nationwide. At its peak in 1968 SDS counted as members nearly 100,000 students on 359 campuses. Yet by the end of 1969 SDS had collapsed, leaving the student movement in disarray. The story behind the rise and fall of SDS reveals much about the potential and the pitfalls of student-based protest politics.**

**SDS history is inextricably bound up with Ann Arbor. U-M students were key figures in SDS's earliest days as well as in its tumultuous final years. Much of SDS policy and ideology was fashioned here. Of the group's eight presidents, five lived in Ann Arbor.**

**Ann Arbor's contributions to SDS began in 1960. SDS was the newly-coined name of the Student League for Industrial Democracy, a left-wing organization prominent in the 1930's but nearly extinct by the late 1950's. One of the key figures in getting SDS going was Al Haber, son of former U-M LSA Dean Bill Haber. Haber organized a civil rights conference here which forged strong links between the newborn SDS and the dynamic Southern civil rights movement. Between 1962 and 1965 SDS leaders from across the country gathered to live in Ann Arbor, forming a nucleus for national activity. The U-M served as a think tank for the fledgling group. The most famous SDS analysis produced here was the "Port Huron Statement," written in 1962 by U-M graduate Tom Hayden.**

**The Port Huron Statement outlined the guiding precepts of SDS and identified the issues which SDS would address throughout the decade—civil rights, peace, and the emptiness of America's consumer culture. The Statement (in notably pre-feminist language) reflected the alienation felt by many: "Loneliness, estrangement, and isolation describe the vast distance between man and man today." At the same time, it articulated the hope that moved some students to action. "Men have unrealized potential for self-cultivation, self-direction, self-understanding, and creativity. It is this potential that we regard as crucial, and to which we appeal, not to the human potentiality for violence, unreason, and submission to authority."**

**The Port Huron Statement defined what was to become the unifying ideal of the Sixties Movement—participatory democracy. "As a social system, we seek the establishment of a democracy of individual participation, governed by two central aims: that the individual share in those decisions determining the quality and direction of his life; that society be organized to encourage independence in men."**

**SDS tried to create a participatory democracy in many ways. On campus it demanded that students be given a voice in shaping university policy on investments, tenure decisions, and the rules of student conduct. Simultaneously SDS established off-campus projects in the ghettos of Chicago, Cleveland, Newark, and other cities. SDS'ers encouraged poor people to build community unions and demand control over government programs. The slogan for these projects was "Let the People Decide!"**

**When President Johnson escalated the Vietnam War in 1965, many SDS organizers turned quickly to anti-war work. The first large national anti-war demonstration was called and organized by Ann Arbor SDS'ers: 20,000 people marched in SDS's April, 1965 peace demonstration in Washington, D.C. Subsequently, local SDS activists held a nonviolent sit-in at the Ann Arbor draft board and led the fight against classified military research at U-M. SDS anti-war efforts were hampered, however, by its inadequate internal structure, which could not integrate the thousands of young people joining the organization. As increasingly militant students joined SDS, the coherence of the early years disappeared. One SDS founder admitted, "The earlier generation was unable to communicate its sense of humanistic vision along with a revolutionary politics." Moderate advocates of change like Al Haber, Tom Hayden, and Barry Bluestone were overwhelmed. Thus, while SDS mushroomed in size, it was increasingly ineffective.**

**SDS's internal problems came to a head in 1968 and 1969, when the SDS founders withdrew from positions of power and two groups battled to replace them. The first was Progressive Labor, a dogmatic Maoist group. The second was the revolutionary Weatherman faction which argued that traditional student organizing was impossible because of police repression. When the dust settled, Weatherman was on top. Ann Arbor activist Bill Ayers and two fellow Weathermen were elected as SDS's new leaders.**

**The final phase of SDS history was dramatic. As their organization crumbled around them, the Weatherpeople went underground to plant bombs, hitting targets such as the Pentagon and the headquarters of the New York City Police. Despite nationwide police and FBI efforts, many Weatherpeople avoided capture for more than a decade.**

**With the disappearance of the Weatherpeople, SDS was officially dissolved, which left the student movement without leadership or organization. Carl Oglesby, an early SDS president, explains, "There was a huge student movement in '69, '70, and '71, around Cambodia, Kent State, and the Laos invasion. But SDS, the organization that might have given that activity spine and the power to endure, had been broken. No matter how many millions of students took to the streets about the murders at Kent, for example, there was no longer a way for them to stay in communication with each other, because the organization which might have provided a communication system had been driven out of existence. So the big explosion of energy that came at the end of the Sixties, regarded at the time as a prelude of things to come, was actually the end of something that had been."**

TOM COPI

**A boisterous moment at the SDS national convention in Lansing, 1967. Despite the display of camaraderie, the organization was riven by dissension. Its moderate founders, like Barry Bluestone, were increasingly overwhelmed by more radical students, like Bill Ayers (above, in cut-off jeans). Ayers helped start the militant Jesse James Gang, an Ann Arbor-based group that was the precursor of the Weather Underground.**

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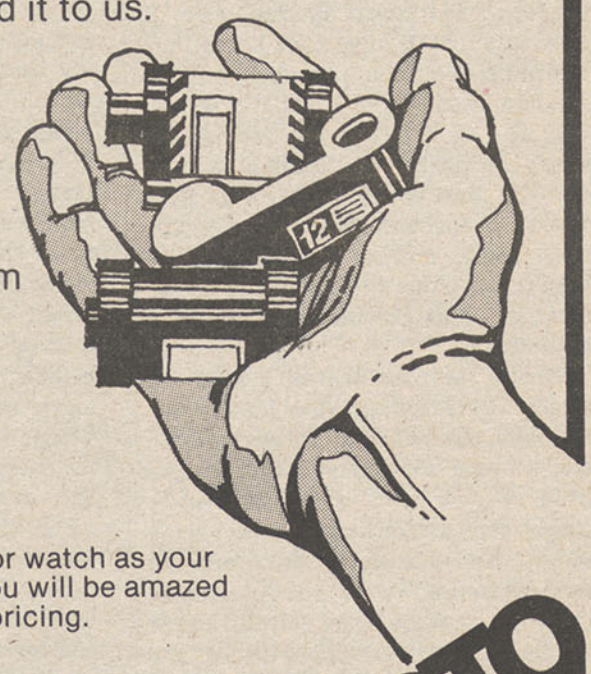

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**1969: a wall of U-M and high school students advancing down State Street, protesting the Vietnam War. At right of car are Diana Oughton (later killed in a Greenwich Village bomb blast) and Bill Ayers (in sunglasses) who recently emerged from 11 years in hiding.**

joy ever again.

I still mourn that. I think that was a very important part of the civil rights movement in this country. That it has not been rebuilt to the stage it was is sad. We had real power then. There was a tremendous amount of love, and what could have come out of that would have been somewhat different than what came out of the Black Power movement. I say that, having been a strong supporter of the Black Panther movement in 1967 and 1968, but in retrospect I'd love to go back to the days of '64 and '65 when there was an integrated civil rights movement with black leadership, but with whites playing a role. It was sad to see that type of day pass.

That night a number of us slept in a church, and I remember lying in the pews. Sometime in the middle of the night, I remember hearing galloping horses coming up the main street where the church was located, and then glass was shattered all over my head. White vigilantes had come in in the middle of the night and had shot out all the glass in the church. I remember being showered with glass and hitting the deck—all of us scared to death. And then hearing sirens all over the place.

The next day we had the first march. We had obtained a permit to march to the capitol building, and the parade route took us right through the white area. In the middle of the march, the police attacked. I still have a picture from the front page of the *New York Times,* which shows me scurrying away from the police, while I am still clutching my University of Michigan poster that I had hand-lettered. I remember Leslie Woodcock, who later would become my wife, being herded up onto the front porch of a home by the police on horseback. Between the horse's hooves and the large billy clubs they all carried, I was sure that people on the porch like Leslie were going to be badly hurt. Somehow, she ducked down under the horses and was unhurt. I remember running like hell in the streets. I was in pretty good condition then, trying to get away from the cops as they came at us. My fear turned to anger, and I don't think I've ever been angrier in my life. Every emotion I've ever felt—fear, love, anger, excitement—somehow came out stronger during those days in Montgomery.

Thirty or forty people were taken to the hospital, and I remember seeing people's heads broken open. I have a vivid impression of this priest I had gotten to know who was hauled off to the hospital with his head split open. He came back that afternoon with about sixty stitches in his head, determined to march the next day.

During that whole week in Montgomery, struggling for voting rights, we never did get to the capitol, but I think we did make our point, and we had a lot of news coverage. We went into some of the homes at night and watched the NBC and CBS news. The coverage, of course, was badly slanted, and Walter Cronkite lied about the demonstration, as did everybody else who seemed to be covering the event. His facts were all wrong, and I got a real taste for how the media could take what I conceived to be one truth and twist it terribly.

## Vietnam

*In mid-1965, the Vietnam War exploded, taking over as America's most controversial issue. VOICE-SDS and a group of U-M faculty members led the early opposition to American involvement in Vietnam. As a result, SDS began to grow rapidly, both in Ann Arbor and across the country. "When the government began considering eliminating student deferments, the so-called 2-S deferments, a lot of men on campus became very concerned about the war," Bluestone explained. "The war was beginning to strike home, and that moved a lot of people in our direction. The demonstrations we held would have one thousand, sometimes two or three thousand people in them."*

*While students turned against the war early on, much of the country, including most liberals, continued to support President Johnson's Vietnam policies. Bluestone described a 1967 family argument that typified the conflicts many student activists faced. Bluestone's story is given added significance by the international stature of those seated around this particular dinner-table-turned battlefield. On one side were the young activists, Bluestone and his fiancée, Leslie Woodcock; on the other were the older liberals, including Bluestone's father and Walter Reuther, president of the United Auto Workers.*

*Bluestone's story illustrates not only the tension between young and old, but the parallel tension between SDS and its former allies in the labor movement.*


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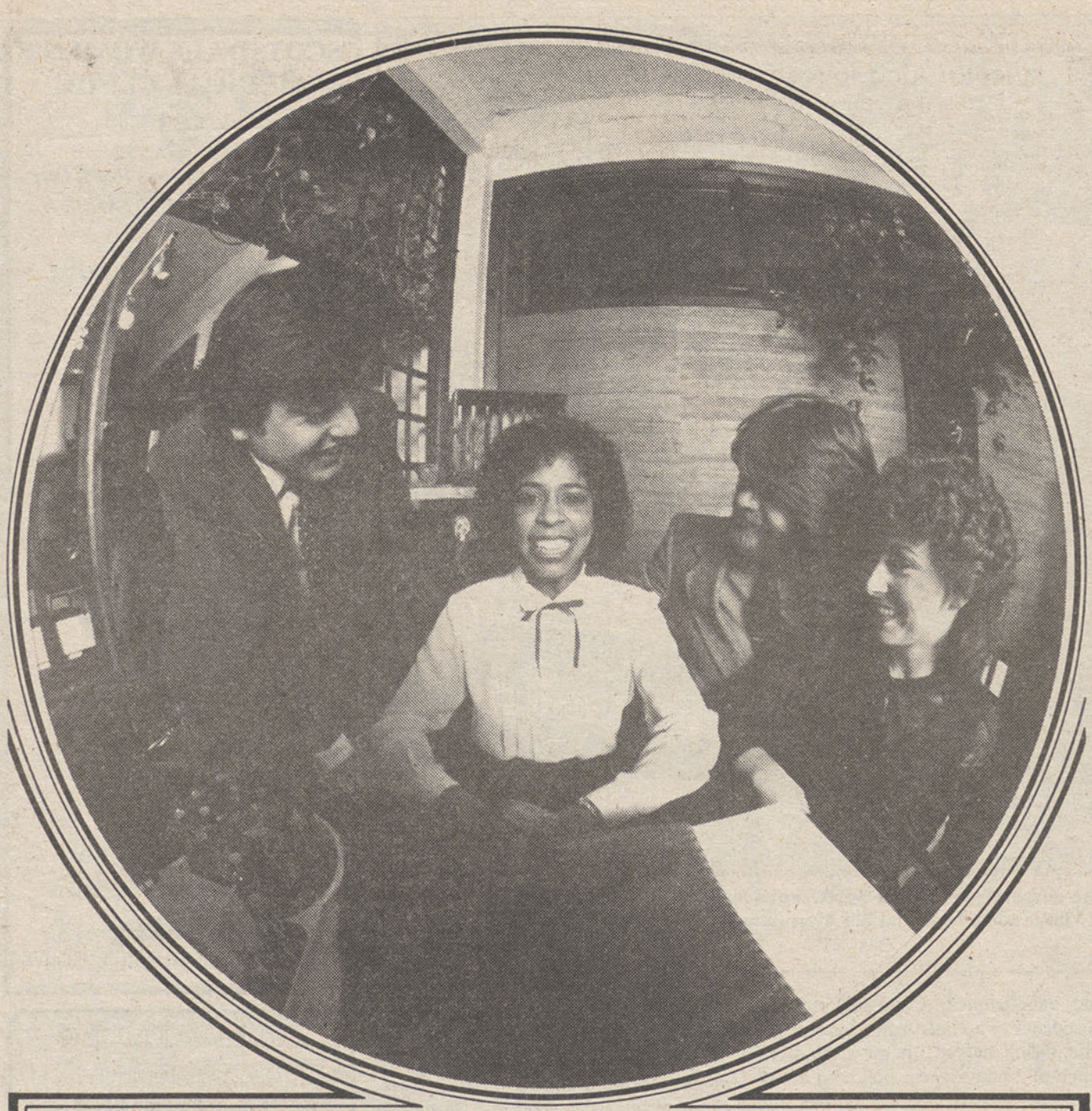


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Every year my parents had a Passover Seder. We would normally invite friends, and often the Reuthers would come. Our closest family friends were Roy and Fania Reuther and their children, David and Alan. Walter Reuther [Roy's brother] was always a kind of a saint in our home. And in retrospect, I can see that he was a brilliant labor leader. . . . In 1967 my father called me and said that he would like Leslie and me to come to the family Seder. We told him that we didn't think we'd go. "Leslie and I have talked about it, and we think it's hypocritical for us to come to a Seder where we are going to talk about the freedom of the Jews from the wicked Pharoah, when, in fact, we're holding the Vietnamese hostage and killing thousands a day. Neither you nor Walter nor Roy have come out strongly against the war." The next morning he called me again and said something like, "Look, your mother is going to be very upset if you don't come in." Finally, after three or four phone calls, usually at seven o'clock in the morning, Dad prevailed on us. I told him that we were willing to come in for the Seder, but that Leslie and I wanted permission to spend twenty minutes to give our own rendition of the Passover Story—the story of freedom from bondage. So, finally, my dad agreed that we could have our twenty minutes to tell our own story of the Haggadah, at the end of Passover Seder. With this verbal contract, Leslie and I went to the Seder.

The story of Passover is, of course, the telling of how the Jews escaped from Egypt and went to Israel. The Haggadah that we use mentions the Holocaust and tells the story in a progressive manner, saying that the moral of the story is that if any people are subjugated and enslaved, it is necessary for all to struggle and fight for them. We sat down at the Seder table and went through the original, regular Haggadah. At the end of the reading, my mother immediately shot up from the table and said, "Time for dinner." I turned to Dad and reminded him of the negotiated agreement. He said something like, "Well, it's getting late, why don't we do it later." I asked, "Are you going to break your agreement?" Walter turned to Leslie and said, "You really have an agreement with Irv?" Leslie said that we did. "Well, Irv, I can't see how you can break such an agreement," said Walter, so we went ahead with it.

Leslie and I had taken poems from Wilfred Owen, who was a young World War I poet, killed in battle at the age of nineteen. He had written a series of poems just before he was killed that had been turned into a wonderful piece of music by Benjamin Britton, entitled *War Requiem*. We always found those poems stunning. So we took his poems, which described how the young are led off to die like cattle while the imperialists profit, and tied the poems in with a speech of Martin Luther King's, in which King had come out against the war. I remember that as another incredible speech and perhaps the greatest speech King ever made.

Leslie and I tied the two together—the prose of King and the poems of Owen—and did about a twenty-minute reading. I read the prose and she read the poetry,

and it was beautiful. I remember almost not making it through to the end because I was in tears. It was one of the most moving things I have ever done, especially since I'm not a very poetic person.

The whole event was surrealistic. When we were done, Walter turned to us and said, "I take it that's all aimed at me." We immediately got into a debate with Walter at the table before dinner was served. Leslie was quiet throughout the whole thing, as I explained the position that the two of us held. I explained how important we thought it was that Walter make a national statement, like King had made, and get the support of the UAW behind the End the War Movement. Walter said that to be honest, he agreed that the war was wrong, but he added that he couldn't do it now while they were entering negotiations. It was no time to split the union on this kind of ideological issue, he said.

Leslie was taking all of this in. She turned to Walter and said, "You really said that, didn't you?" And Walter said, "What did I say?" Leslie's face flushed with anger. Her voice rose: "You said that, you really said that." And Walter, frustrated, again asked, "What did I say?" Leslie turned to him and said, "What are you trying to do, maybe get eighty cents an hour in the pay envelope, five cents here, five cents there? You're telling me that you are unwilling to make a statement that may save fifty thousand lives or one hundred thousand lives or maybe a million lives because you want to get fifty cents more in your goddamn contract." Ray practically jumped across the table: "That's not what Walter meant." Leslie said to Walter, "That's exactly what you meant. That's exactly what you're doing." My dad tried to extricate Walter, and Walter tried to say something, but Leslie just held to her guns. She continued saying, "That's exactly what you mean, that's exactly what you've done. That is the most inhumane thing I have ever heard of in my life." And she stood up and said, "We're going back to Ann Arbor."

That was the kind of tension that existed at the time. The strains with my family continued for years. I am sure those kinds of family struggles went on with a lot of people. . . .

---

### Weatherman!

*Like many of the early SDS activists, Bluestone had no use for the accoutrements of the counterculture—rock 'n' roll, long hair, and marijuana. "I never believed that the best way to organize people was to get them stoned," he asserted. "That's probably a very archaic view, but I saw dope as diverting attention. When you're trying to stop the Vietnam War, which involved real lives, and somebody else is worrying about whether they can smoke a joint on the street corner—it just seemed to me to be a crazy way to spend time."*

*Bluestone also disliked another late Sixties development, the upsurge of 'revolutionary' rhetoric in the Movement. He clashed many times with the Weathermen, the SDS faction which argued that only a violent overthrow of the American government could bring*


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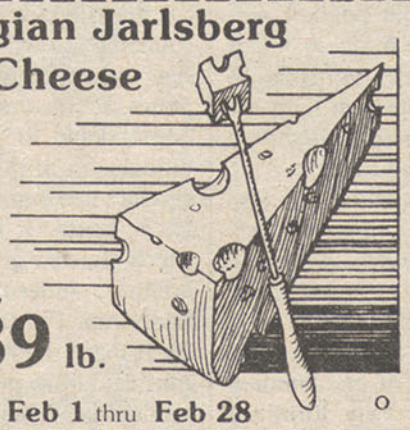

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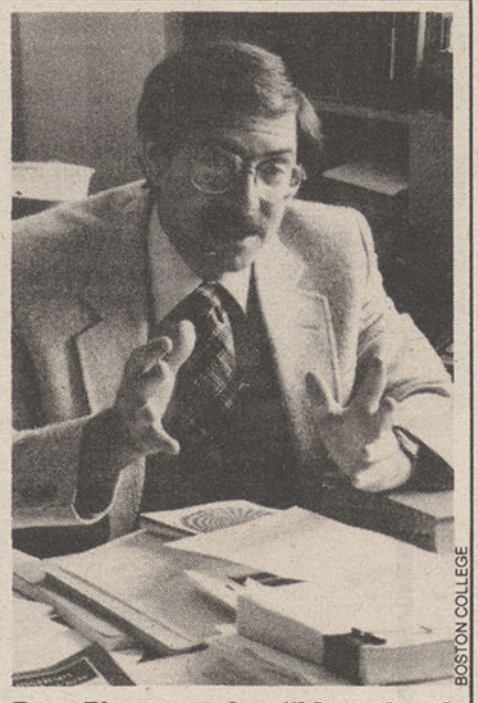
I think what happened, why Weathermen came about, was that there was just tremendous frustration—a frustration that was over more than just abstract issues. The thing that really created the Weatherpeople was the draft and the war. That really touched people very closely. The civil rights movement did not touch white people in the same way that the draft did. The anti-bomb things didn't affect people as directly as the draft. I think it finally got to the point where they said, "We've demonstrated, we've educated, we've done everything we could to show people the absolute truth, the absolutely correct interpretation of the fact. We haven't won, we've failed." That led to a tremendous frustration. Then they felt that if they couldn't stop something as awful as the war, which affected each one of us closely, then they had to take matters into their own hands. That was, in my opinion, the basis of the Weathermen.

*Did you share that frustration?*

Oh, of course, I shared that frustration. On the other hand, I thought we were winning. I thought that gains were being made in civil rights. I saw the Voting Rights Bill as a very important piece of legislation. I saw more blacks elected to Southern political offices, I saw the changes going on in the University as important. I thought getting five thousand people to take over the ROTC building was an important victory. So, while I was frustrated, and particularly frustrated by the war, and scared to death that I was going to get trapped in it, I thought that the tactics and methodologies and the strategies that we were using were basically good. I fought very hard for that position. I didn't see things as black and white as the Weatherpeople, and I didn't think that we were always right and everybody else was always wrong. The Weatherpeople scared me.

When VOICE became dominated by the Jesse James Gang [the Ann Arbor precursor to Weathermen], I quit the group. When the Weatherpeople dominated SDS, I failed to renew my SDS membership. Apparently a lot of other people who had been active in SDS did the same thing. The big question, of course, is why did we lose SDS to people like Weathermen? I think the answer is that we were naive about politics, particularly in a period of furor. A lot of people, including myself, went on to doing other things rather than fight the battle. If we had all stayed in SDS and fought it, I think we might have won. . . .

The new people who had come into SDS were much younger than we were. The fact is that until 1965 we were a group that had three thousand, or perhaps five thousand or even eight thousand members. All of a sudden, we were talking of a group of one hundred thousand or maybe two hundred thousand. The new people to SDS had not gone through the same experiences. They had not gone through the same education process, but they were angry and frustrated. And, of course, scared. The Weatherpeople, I believe, appealed to them. Even in a regular democratic vote, I think the older SDS philosophy would have been creamed. "Go home, you old fogies" may have been the rallying cry. In general, we were not prepared to deal with our tremendous success at organizing people. I'd have to say that most of the people who were organized in SDS after about 1964 weren't organized by the people in SDS. They were organized by external events that we had no control over. The war pushed a lot of people into SDS, and that probably played a very important role in creating a gap between the older SDS group and the new, young recruits. Once the gap existed, once those frustrations were there, the younger members, who were frustrated and angry and also quite articulate, were able to dominate the organization, and they did.


BOSTON COLLEGE

**Barry Bluestone today. "My work and politics are highly interrelated," he says. An economist interested in labor markets and welfare, he heads the Social Welfare Research Institute at Boston College. He says "The Movement had a profound effect," ending the Vietnam War and deterring U.S. combat in El Salvador and Nicaragua today.**

## Into the 1980s

*Despite SDS's collapse at the end of the decade, Bluestone feels the organization was successful in its early years.*

I think SDS was successful because its founding principle and its founding ideology was basically correct for the United States. It was non-dogmatic. It was understandable to people who had been brought up in this country. It spoke to people's needs and feelings. It linked different issues. It linked them in a way which showed great perception. It had brilliant, indeed, absolutely brilliant leadership. I'm talking of the Haydens, the Habers, the Flacks, the Rosses. I still consider those people among the most brilliant in the country from that generation. SDS was fortunate in pooling together an ideology and a group of people who could espouse that ideology in a way that was understandable to many people.

We were going through a period of time when a mushrooming student population and increased affluence in the country during the Fifties and early Sixties had changed family life. Kids became more independent. People still needed a group, needed a family. And as I said, for a long time SDS was my family. VOICE was my family. I was held to VOICE to a great extent by politics, but also to a great extent because they were the people I loved in a deep, personal, and emotional way. The beauty of SDS was in its people, and secondarily in its ideals. The combination is unbeatable.

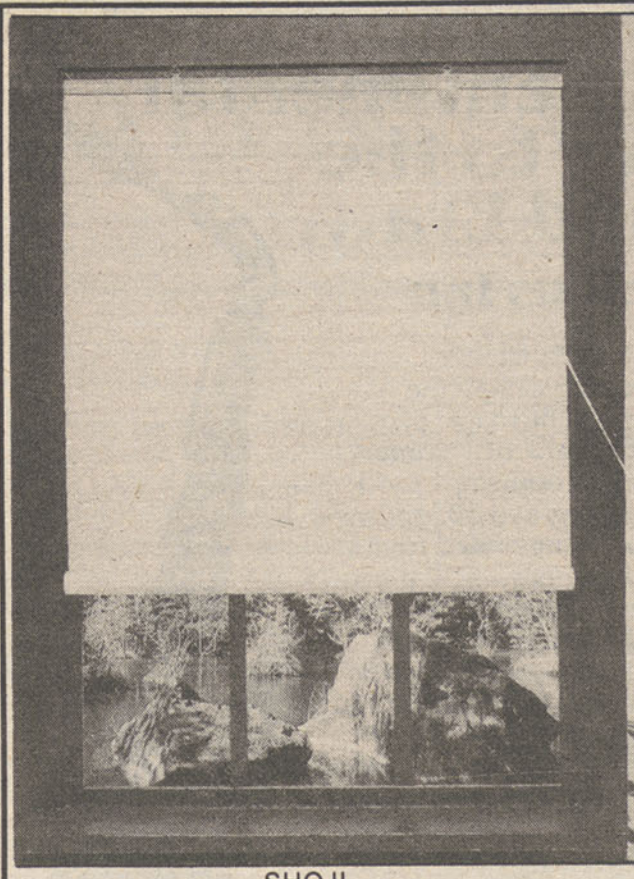
*What do you think the effects of the Movement were?*

I think the Movement had a profound effect on America. I think it moved America far to the left of where if would have been without an SDS-type movement—at least for the Seventies. It fostered other movements like the Political Economics movement, maybe even the Feminist movement. SDS itself was not what started things. I think you'd have to credit the Civil Rights movement to a great extent, beginning in '54 with the School Desegregation decision, '56 and '57 with the bus boycotts in Montgomery, and so forth. That got things going.

I think we did get people to think in a much more worldly way. We produced a profound change in foreign policy. Indeed, we helped to stop the war. It will be much more difficult for the United States to ever engage in a war like that again. Look at the furor over Nicaragua and El Salvador. We helped create a generation, my generation, of people who are going to have a long-standing commitment to liberal, progressive policies. Right now they have kids and have families, and they are not demonstrating in the street anymore. But when push comes to shove, they are going to vote the right way, and they are going to contribute to the right organizations. They will do their bit to help.

I am particularly in good shape because my work and my politics are highly interrelated. As an economist who is interested in labor markets and welfare, there is little difference between what I do as part of my work and what I do as part of my politics. Other people became doctors and lawyers and social workers, and the relation between what they do to earn a living and their politics isn't as close. Still, there was a profound effect on those people. It was a great time. It was an important seven, eight, or nine years. I must admit, I'll be surprised if I live through another period of time which is as important to me as the period between 1962 and 1970. It left me a totally different person.

Every once in a while I think back to the days of knocking my head against the wall as an undergraduate and graduate student, trying to get more faculty members out for demonstrations; putting their bodies on the line like the rest of us. Now, every once in a while, I worry that maybe I have sheltered myself at a big university. I have a nice job, cushy salary, and I just hope that the kind of research that I am doing is relevant for the times that we're in. □



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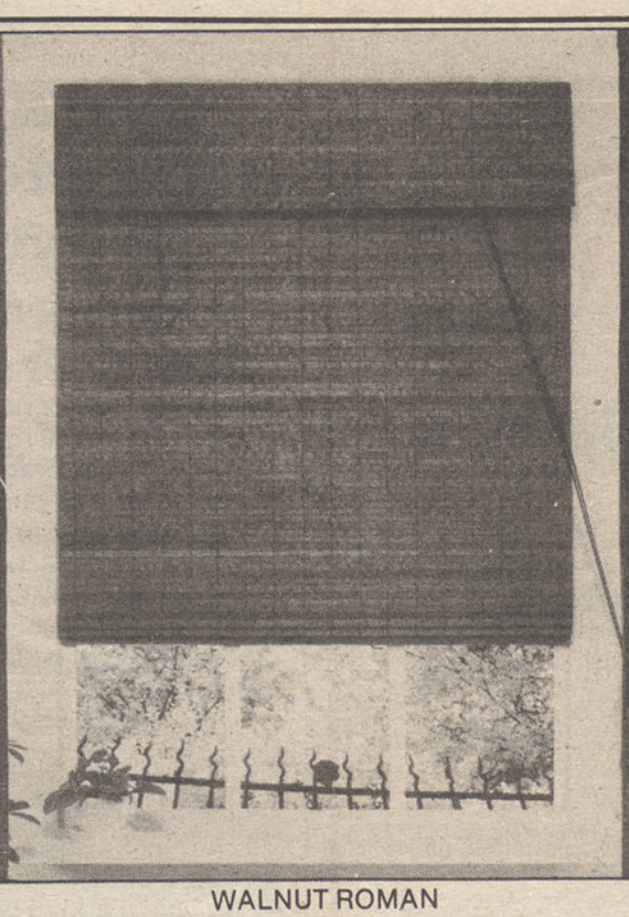

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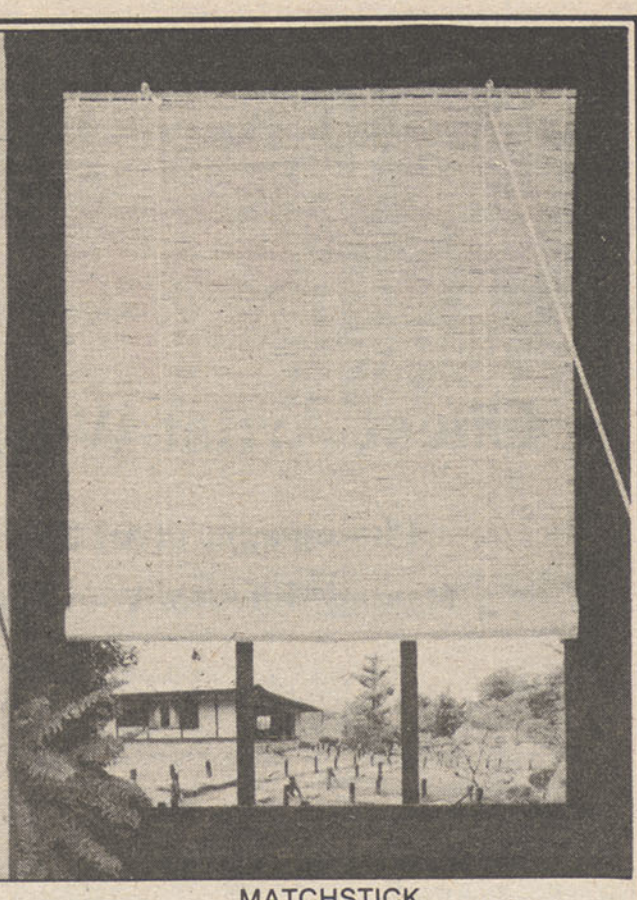

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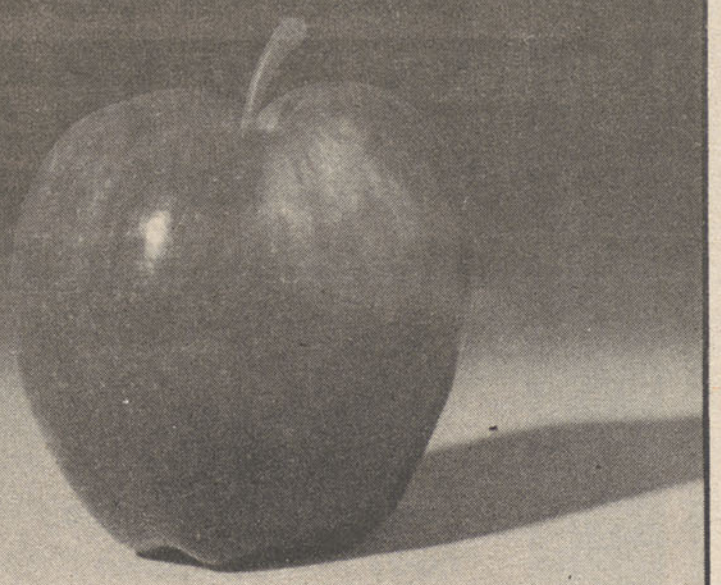

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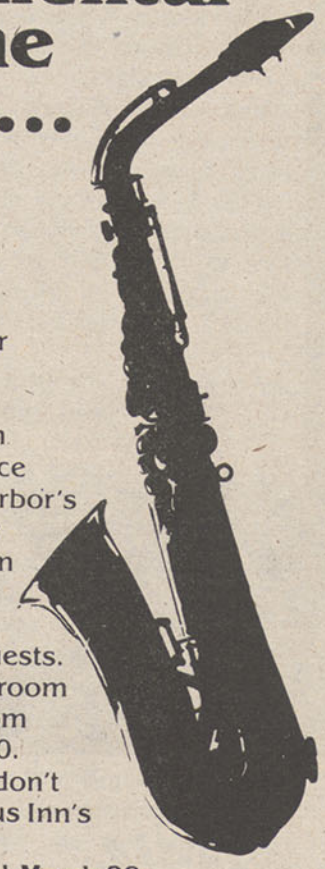

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There will be a $7.50 per person music fee—$2.50 for Victors' dinner guests. Cash Bar. Dancing. Old-fashioned ballroom seating. Advanced dinner and Ballroom reservations required — call 769-2200.

Valet Parking is available. So you don't have to "take the A train" to the Campus Inn's Ballroom for the Big Band sound.

Future Big Band Nights will be held March 28, and April 25.

**Campus Inn**

E. Huron at State, Ann Arbor, MI 48104 • (313) 769-2200 • Valet Parking

# STAGEDOOR

**Restaurant and Bar**

## ON STAGE In February

**Feb. 5-6** Michigan Saxophone Quartet

**12-13** Dave Watson Quartet

**19-20** Musique Unique

**26-27** Marietta Baylis & Co.

Entertainment begins at 9:00 P.M.

300 S. Thayer • 769-3042
Inside the Bell Tower Hotel

# ANN ARBOR, MICHIGAN

**GREAT NEWS FOR ENTERTAINMENT BUFFS, THEATREGOERS AND THOSE WHO AREN'T YET...**

**The U–M Professional Theatre Program & Department of Theatre and Drama**

**COMING THIS WINTER ...!**

**Dial "M" For Murder**
**February 3 – 6** - Mendelssohn

**The Time Of Your Life**
**February 10 – 14** - Power Center

Tickets at:
PTP
MICHIGAN LEAGUE
(313) 764-0450

# CALENDAR

*A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.*

**TO PUBLICIZE EVENTS IN THE CALENDAR**

Mail press releases to John Hinchey, Calendar Editor, *ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104.* **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for March events should arrive by February 15. All material received by February 15 will be used as space permits; material submitted later may not get in.

## MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

**ANNIE'S DUGOUT,** 2324 Dexter. 665-8644.

Live music from folk to rock, Fri.-Sat. No cover, no dancing. **EVERY THURS.: Urbations.** See Blind Pig. **FEB. 5-6: Footloose.** Top-notch, versatile good-time country swing and jazz-tinged bluegrass. **FEB. 12-13: Tony Grammatico.** DJ with 50's-60's rock. **FEB. 19-20 & 26-27:** To be announced.

**ARBOR VALLEY SCOTTISH INN,** 2800 Jackson. 769-0700.

Live music Wed.-Sat. No cover, dancing & dining. **EVERY WED.-SAT.: Midnight Riders.** Danceable country, easy-listening rock and pop from veterans of several tours for Hilton and Sheraton Inns.

**THE ARK,** 1451 Hill. 761-1451.

The best place in the state to catch a variety of traditional musics from the U.S., the U.K., Ireland, and beyond. Living-room atmosphere with hot popcorn and coffee provided. Music starts at 8 p.m. (9 p.m. Sundays) unless otherwise noted. Cover **FEB. 3: Open Mike Night.** All local performers welcome. **FEB. 5-6: Margret Christl & Ian Bell.** Traditional Irish music. **FEB. 7: Pena.** An afternoon of Latin American music sponsored by the U-M Latin American Student Association. 2:30 p.m. **FEB. 10: Open Mike Night. FEB. 11: Stefan Grossman & John Renbourn.** American blues and British Isles folk. Two superb guitarists formerly with Pentangle. **FEB. 12-13: Reel World String Band.** Exceptional all-woman string band from Kentucky. **FEB. 14: Leo Kretzner.** Excellent guitar and dulcimer. **FEB. 17: Open Mike Night. FEB. 26-27: Red Clay Ramblers.** Five-person country string band incorporating piano and trumpet alongside the more traditional fiddle, banjo, guitar, mandolin, and bass. Lively, eclectic interpretations of old-time music.

**THE ARMADILLO,** 2789 Washtenaw. 434-2230.

Live country music, Wed.-Sat. Free country & western dance lessons every Wed. Cover, dancing. **EVERY WED.-SAT.: Ivan Buzzard Band.** Modern country music.

**BIG DADDY'S DEN,** 107 W. Michigan, Saline. 429-5407.

Cover (Fri.-Sat. only), dancing. **EVERY WED.-SAT.: Oakes and Jones.** Top-40 duo.

**BIMBO'S,** 114 E. Washington. 665-3231.

No cover, no dancing. **Every FRI.-SAT.: Gaslighters.** Dixie sing-along band.

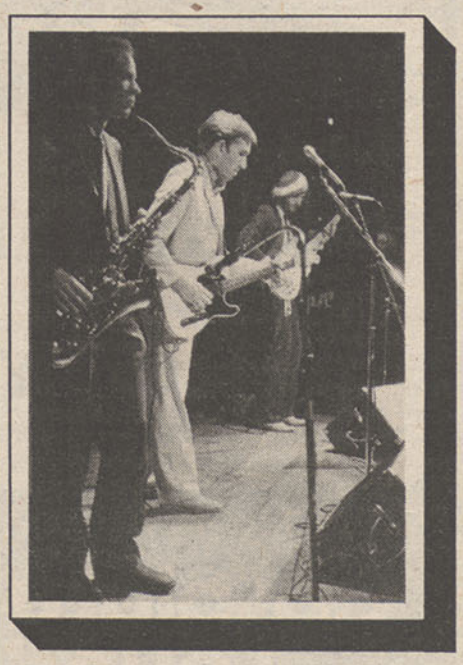
*Margret Christl performs traditional Irish music with Ian Bell at The Ark, Fri.-Sat., Feb. 5-6.*

**THE BLIND PIG,** 208 S. First. 996-8555.

Live jazz, folk, blues, and rock. Cover, no dancing. **FEB. 1: Stuart Mitchell.** Folk singer & comedian. **FEB. 5-6: Wendell Harrison and Pamela Wise.** Jazz quintet fronted by vocalist Wise and Harrison on flute and clarinet. **FEB. 8: Stuart Mitchell.** See above. **FEB. 12-13: Steve Nardella.** Old-fashioned, new-spirited rockabilly by the Detroit area's most popular and skillful practitioners. With George Bedard on guitar, Mark "Mr. B." Braun on piano, and Andy Conlin on drums. **FEB. 15: Andy Cohen.** R&B and blues guitarist. **FEB. 19-20: Lepers.** Blues/rock quartet. **FEB. 22: Boogie Woogie Red.** Authentic vintage boogie blues piano and vocals. **FEB. 26-27: Urbations.** Terrific R&B & classic rock from "Diddley Daddy" to "She's About a Mover." Brand new 4-song EP on Wild Child Discs features "Flatfoot Sam" and "Bertha Lou."

**THE EARLE,** 121 W. Washington. 994-0211.

Live jazz, Mon.-Sat. No cover, no dancing. Entertainment prices for liquor after 9 p.m. **EVERY MON.-WED: Larry Manderville.** Solo piano at once sweet and stinging. **EVERY THURS.-SAT.: Ron Brooks Trio.** Bassist extraordinare Brooks is joined by Larry Bell on drums and probably a new pianist: Kevin O'Connell is reportedly leaving town.



*The Flexibles appear at the Halfway Inn, Sat., Feb. 6*

**ENTERTAINMENT WORLD,** 1405 Ecorse, Ypsilanti. 485-4220.

No cover, dancing. **EVERY THURS.-SAT.: The Redeye Band.** Outlaw country music from the permanent house band.

**THE HABITAT,** 3050 Jackson. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during daily happy hour. No cover, dancing. **EVERY MONDAY: The Diamondbacks.** Country dance sextet with vocals by the Mills sisters. **EVERY TUES.-SAT.: Whiz Kids.** Contemporary dance band.

**HALFWAY INN,** Church Street entrance to East Quad. 764-8558.

Informal, student-dominated cafe. Occasional live music on weekends. Dancing, cover. **FEB.4: Pigs with Wings Readings.** Tri-weekly program of poetry readings, storytelling, and musical performances in genres ranging from a capella Irish and American folksongs to gospel singing and piano. **FEB. 6: Flexibles.** Disco-inspired funk. Their recently released single, "Intuition/Birth Effect," has been selling very well on the East Coast. **FEB. 12: The Other Band.** New-wave power trio that's decidedly anti-pop but still very danceable. **FEB. 13: Life Unit.** New-wave rock. Remainder of schedule to be announced.

**THE HEIDELBERG,** 215 N. Main. 663-7758.

Live music Thurs.-Sat. in the rathskeller. German band & dancing Sat. in the Wein Room. **FEB. 13-14 & 20** (Wein Room): **Fasching.** See Events. **EVERY THURS.-SAT.: Bill Snead.** Versatile folk/country singer & guitarist.

**THE HILL,** 50 E. Territorial (at US-23). 665-3967.

Cover, dancing. **FEB. 5-6, 12-13, 19-20: LiveWire.** Roots blues, country & rock band fronted by Jim Tate, with Lance Long, Don Smith, and Chuck Grenier. **DEC. 26-27:** To be announced.

**JOE'S STAR LOUNGE,** 109 N. Main. 665-5637.

Joe Tiboni finally has a place to call his own, and that opening-night houseful (and more) of revellers suggests he'll have it as long as he wants. A wide selection of danceable music, from rock and reggae to jazz-funk and blues, seven nights a week. **FEB. 1-3:** To be announced. **FEB. 4: Sailcatz.** Energetic and stylish blues/rock sextet rapidly becoming a local favorite. **FEB. 5-6: Dick Siegel and the Ministers of Melody.** Scalding R&B classics, modern-styled early rockers, and irresistible originals like "Angelo's" and "When the Sumac is on Fire." **FEB. 7-10:** To be announced. **FEB. 11: Falcons.** Lively R&B to rock. **FEB. 12-13: Steve Newhouse and White Line Fever.** See Mr. Flood's. **FEB. 14-18:** To be announced. **FEB. 19-20: Footloose.** See Annie's. **FEB. 21-25:** To be announced. **FEB. 26-27: Steve Nardella.** See Blind Pig. **FEB. 28:** To be announced.

**KING'S ARMS PUB,** 118 E. Washington. 663-9757.

Bimbo's intimate pub. **EVERY THURS.-SAT.: Roni Lee.** Easy listening female vocalist. Thursday is also open mike night.

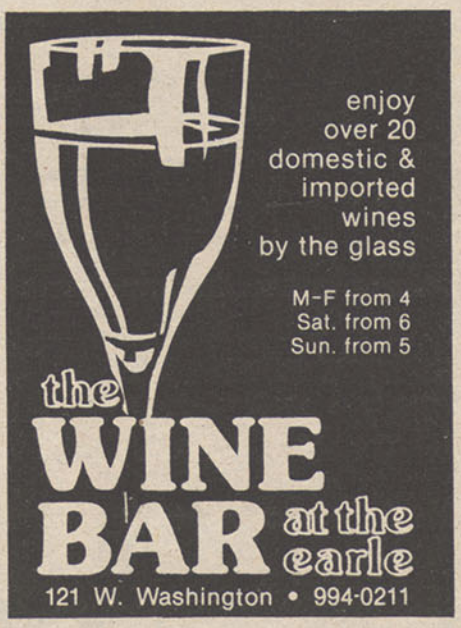
**MR. FLOOD'S PARTY,** 120 W. Liberty. 995-2132.

No dancing, but not even the deer heads on the wall sit still. Cover (except Sun.-Tues. & afternoons). **EVERY FRI.** (4:30-7:30 p.m.): **Michael Smith and the Country Volunteers.** Country, folk & western swing. **EVERY SUNDAY AFTERNOON: Trees.** Dynamic folk-flavored female vocal duo. **FEB. 1: Andy Boller.** Solo blues from the keyboard player for Steve Newhouse and the Urbations. **FEB. 2: Neil Woodward.** Blues-tinged singer/guitarist. **FEB. 3: George Bedard and the Bonnevilles.** Old-time country rockabilly that stems from Hank Williams rather than Elvis. Extraordinary musicianship. **FEB. 4: Stark**

FEBRUARY

The Blind Pig 208 S. First, Ann Arbor 996-8555

| Mon. | Fri. | Sat. |
|---|---|---|
| 1 Stewart Mitchell $1.50 | 5 Wendell Harrison Quintet with Pamela Wise $2.50 | 6 |
| 8 Stewart Mitchell $1.50 | 12 Steve Nardella Band $3.00 | 13 |
| 15 Andy Cohen $1.50 | 19 Lepers Randy Tessier - vocals R&B and rock $2.00 | 20 |
| 22 Boogie Woogie Red $1.50 | 26 Urbations $2.50 | 27 |



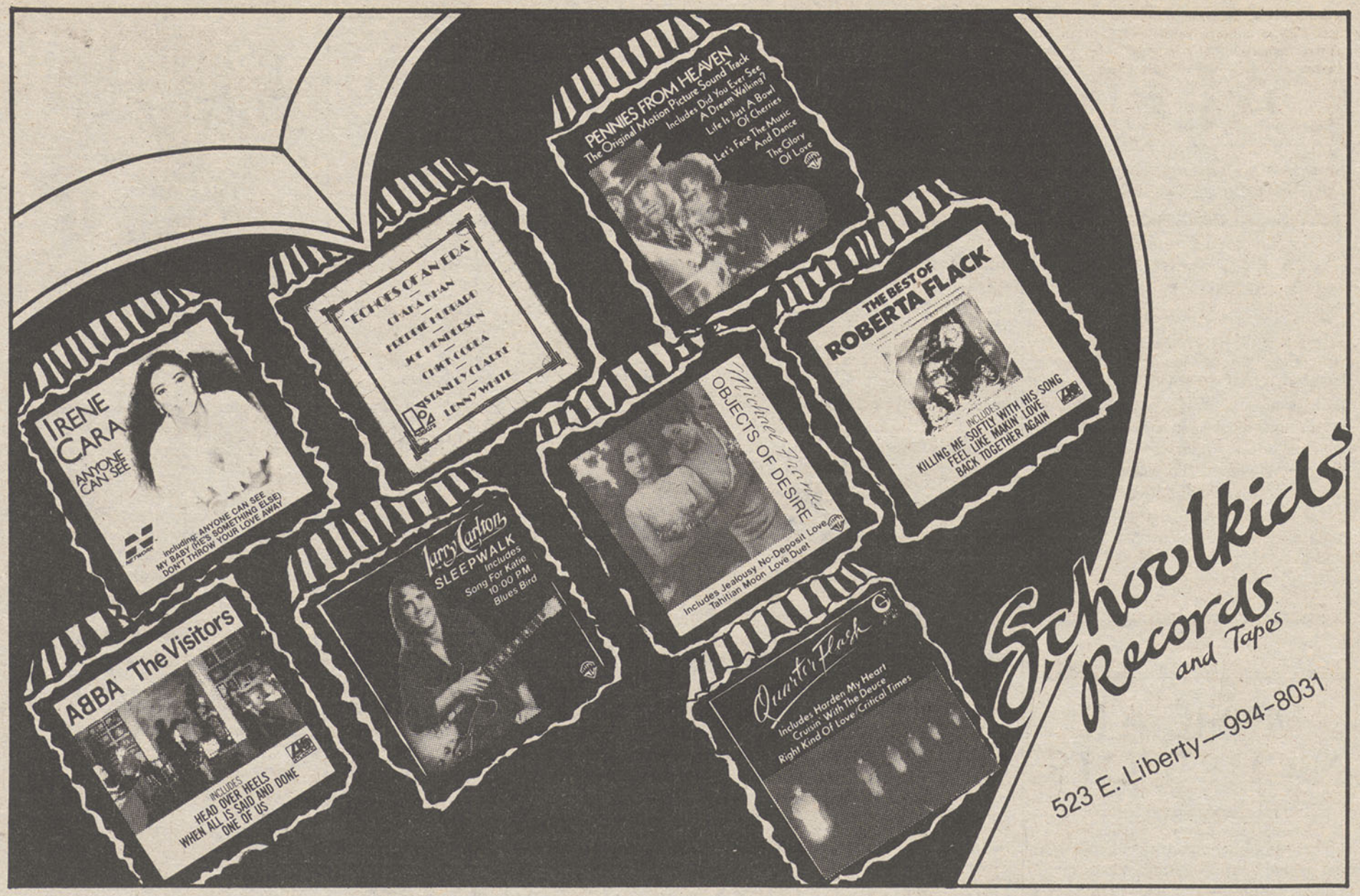

**Cross Currents**

*Humanities Lectures*
*Sundays at Two*
*Rackham Amphitheater*

*February 7* ***Jaroslav Pelikan***
*"Between Old Rome and New Rome: The Schism of East and West"*

*February 14* ***Ante Kadic***
*"The South Slavic Romantics and the West"*

*Center for Russian and East European Studies 764-0351*

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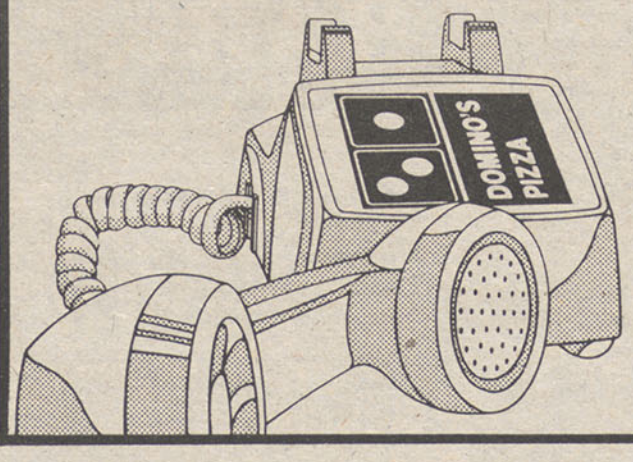


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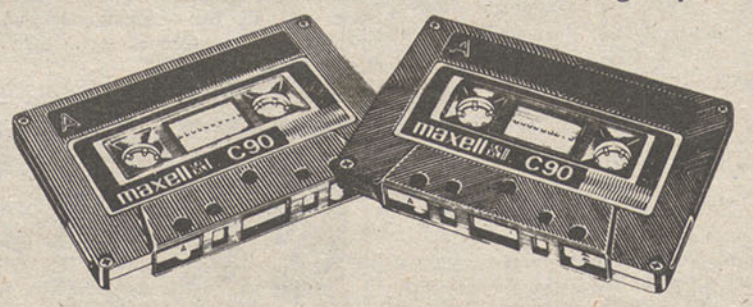


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**ANN ARBOR**
**312 S. STATE**
**(Upstairs)**
**662-2026**

**Raving Revue.** R&B and blues covers and originals. **FEB. 5–6: Steve Newhouse and White Line Fever.** Jumping country-flavored blues. **FEB. 7: Connie Huber and Steve Moebs.** Soft yet powerful folkish duo on guitar and piano. **FEB. 8: George Heritier.** High-energied country/folk vocals. **FEB.9: Beam Brothers.** Country and folk duo. **FEB. 10: Kevin Lynch and the Cadillac Cowboys.** Country swing fronted by the former guitarist of Mike Smith's Country Volunteers. **FEB. 11: Lepers.** See Blind Pig. **FEB. 12–13: Falcons.** See Joe's. **FEB. 14: Mimi Harris.** Jazzy blues in a strong, sweet voice. **FEB. 15: Steve Newhouse.** Solo blues funk. **FEB. 16: Bill Hodgson.** Blues-based folk with some slide guitar. **FEB. 17: George Bedard and the Bonnevilles.** See above. **FEB. 18: LiveWire.** See The Hill. **FEB. 19–20. Don Tapert & the Second Avenue Band.** Original R&B, country, rock & blues with former MC-5 guitarist Robert Gillespie. **FEB. 21: Connie Huber and Steve Moebs.** See above. **FEB. 22: Eric Glatz.** Sometime union organizer plays blues and ragtime. **FEB. 23: Kevin Lynch.** Solo country and western swing. **FEB. 24: Steve Newhouse and White Line Fever.** See above. **FEB. 25: Lepers.** See Blind Pig. **FEB. 26–27: LiveWire.** See The Hill. **FEB. 28: Mimi Harris.** See above.

**MR. MIKE'S LOUNGE,** 1425 Ecorse, Ypsilanti. 483-0010.

No cover, dancing. **EVERY FRI.–SAT.: Strings & Things.** Country & western band.

**MOUNTAIN JACK'S,** 305 S. Maple. 665-1133.

No cover, dancing. **EVERY MON.–SAT.: Bones.** Top-40 dance band.

**O'BRIEN'S PUB,** 205 W. Michigan, Ypsilanti. 485-4990.

Dancing, no cover. **EVERY FRI.–SAT. Someband.** Top-40 dance band. **EVERY SUN.** (7:30 p.m.–12:30 a.m.): **Bob Springfield.** Comic who sings and plays guitar.

**OLD TOWN,** 122 W. Liberty. 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

**PRETZEL BELL,** 120 E. Liberty. 761-1470.

Cover, no dancing. **EVERY FRI.–SAT. RFD Boys.** Authentic bluegrass string music.

**RICK'S AMERICAN CAFE,** 611 Church. 996-9965-2747.

Campus-area club features live music seven nights a week. Cover, dancing. **FEB. 1: George Bedard and the Bonnevilles.** See Mr. Flood's. **FEB. 2: Trainable.** Irresistibly danceable funk, highly polished yet unconventional, too. **FEB. 3: Steve Newhouse and White Line Fever.** See Mr. Flood's. **FEB. 4: Newt and the Salamanders.** Irrepressibly partying R&B horn band with an unusual repertoire that extends from Zappa covers to "Whip It." **FEB. 5–6: I-Tal.** Americanized reggae from Cleveland that has become Rick's most popular attraction. Be prepared to wait in line. **FEB. 7: Retro.** Straight-ahead, modern rock with a veneer of Detroit harshness. **FEB. 8: WCBN Benefit.** DJ Brian Tomsic spins reggae & other Latin dance records. **FEB. 9: 1-2-3-Go!** Spirited covers of the best of current hits from Bruce to Elvis (as in Costello). **FEB. 10: Luther Allison.** See Events. **FEB. 11: Steve Nardella.** See Blind Pig.

*Gypsy Fari brings reggae, Chicago-style, to Rick's, Mon., Feb. 15.*

**FEB. 12–13: Dick Siegel and the Ministers of Melody.** See Joe's. **FEB. 15: Gypsy Fari.** Funked-up reggae masters from Chicago. **FEB. 16: Don Tapert and the Second Avenue Band.** See Mr. Flood's. **FEB. 17: Urbations.** See Blind Pig. **FEB. 18: Falcons.** See Joe's. **FEB. 19–20. Blue Front Persuaders.** Adventurously unpredictable and highly combustible swing-styled R&B classics and originals. Five distinctive and compelling vocalists. The recording for their first EP is at the remixing stage: slow in coming but worth waiting for. **FEB. 21: Jane Jane.** Original new wave rock, with former Modern Rager Jeff Okken. **FEB. 22: LiveWire.** See The Hill. **FEB. 23: Mustangs.** Rockabilly featuring a female vocalist sharp-twanged enough to make even rockabilly queen Wanda Jackson sit up and take notice. **FEB. 24: Emerald City.** 60's–70's rock with a new female vocalist being compared to the early Diana Ross. **FEB. 25: Sailcatz.** See Joe's. **FEB. 26: SLK.** Originally an R&B band known as Streetlight Knights, SLK now features reggae and two pre-reggae genres, ska and rocksteady. **FEB. 27: Famous Potatoes.** Boogie R&B from Illinois. **FEB. 28: Generics.** New wavish cover group hugely popular at Rick's-East Lansing.

*B.B. King takes the blues to Second Chance, Sun., Feb. 7.*

**SECOND CHANCE,** 516 E. Liberty. 994-5350.

Ann Arbor's premiere rock 'n' roll club. Live music seven nights a week consists mostly of professional top-40 cover bands. National acts showcased Monday nights in the Tidal Wave series and on other occasions, too. Cover, dancing. **FEB. 1:** To be announced. **FEB. 2: Satellite.** Original rock 'n' roll from a new local group that just completed its first recording. **FEB. 3–6: Tight.** Top-40 rock with a heavy-metal salting. **FEB. 7: B.B. King.** See Events. **FEB. 8: Prodigy.** Top-40 rock from Detroit. **FEB. 9: Kingbees.** See Events. **FEB. 10–14: Moriah.** Top-40 cover band. **FEB. 15:** To be announced. **FEB. 16: Original Dittilies.** 60's rock. **FEB. 17: Curtis Mayfield.** See Events. **FEB. 18–21: Full Nelson.** Top-40 rock. **FEB. 22: King Crimson.** See Events. **FEB. 23:** To be announced. **FEB. 24–28: White Raven.** Oldies show fronted by former lead singer of Dr. Bop and the Headliners.

**THE STATEHOUSE,** 416 W. Huron. 761-2110.

Cover, dancing. Live music Fri.–Sat. No liquor served. February schedule to be announced.

**STAGE DOOR,** 300 S. Thayer. 769-2200.

No cover, no dancing. **FEB. 5–6: Michigan Saxophone Quartet.** Classical. **FEB. 12–13: Dave Watson Quartet.** Jazz. **FEB. 19–20: Musique Unique.** Classical ensemble from Detroit. **FEB. 26–27: Marietta Baylis & Company.** Jazz with female vocalist.

**TC's SPEAKEASY,** 207 W. Michigan, Ypsilanti. 483-4470

No cover, dancing. **EVERY WED.–SUN.: Ty Cool and Pam Wallace.** Top-40 duo. With the Speakeasy Brass Section on Fri.–Sat.

**T.R.'S,** 2065 Golfside, Ypsilanti. 434-7230.

Dancing, no cover. Live music Wed.–Sat. **FEB. 3–6: Scamp.** Easy listening dance band. Remainder of schedule to be announced.

**U-CLUB,** Michigan Union, 530 S. State. 763-5911.

Cover (Fri. only), dancing. **EVERY MON.: Game Night.** Chess, checkers, darts, etc. **EVERY TUES.: Reggae Dance Party.** With Ann Arbor's musical jack-of-all-trades, DJ Michael Kremen. **EVERY WED. Laugh Track.** UAC's comedy shop serves as a get-together for local comedy artists and a happy hour for their audiences. Occasional out-of-town guests. $1.50 **FEB. 4: Eclipse Jam Session. FEB. 5: Urbations.** See Blind Pig. **FEB. 11: Soundstage.** UAC's intimate evening of folk and jazz performed by local individuals and small groups. **FEB. 12: Gary Pryka and the Scales.** Nouveau-style rockers with strong originals. **FEB. 18: Eclipse Jam Session. FEB. 19: Doubleshot Rangers.** Country/rock featuring several members of the disbanded Telluride Cowboys.

**WEST BANK,** 2900 Jackson. 665-4444.

Recorded dance music, Sun.–Thurs. Cover. **EVERY FRI.–SAT.: Tim Brake.** Singer/guitarist with a wide repertoire from pop to country. Dancing between sets.

**WINSTON'S PUB,** 3600 Plymouth. 769-9400.

Win Schuler's lounge. No cover, no dancing. **EVERY WED.–SAT.: Bill Baker.** Standards and top-40 pop singer/pianist. With John Thomas on sax, Fri.–Sat. only.

# EVENTS

★ denotes no admission charged.

**FILM LOCATION ABBREVIATIONS**

**AH-A**—Angel Hall, Auditorium A. **MLB 3[4]**—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.**—Michigan Theater, Liberty at Maynard. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **Old A&D**—Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH**—Room 100 Hutchins hall, Law School, State and Monroe. **SA**—Strong Auditorium, EMU Campus. **UGLI**—Undergraduate Library Multi-purpose Room.

**FILM SOCIETIES INFORMATION**

Tickets $2 (children, $1). $3 double features, unless otherwise noted.

**Alternative Acttion Film Series (ACTION)**—662-6599. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Classic Film Theatre (CFT)**—no additional charge for double features, 663-8480. **Cinema Guild (CG)**—Monday is 2-for-1 night, 662-8871, 994-0027. **CLC Cinema**—487-3045. **Cinema 2 (C2)**—665-4626. **Gargoyle (GAR)**—$1.50, 763-2194. **Mediatrics (MED**—763-1107. **Michigan Community Theater Foundation (MCTF)**—$2 (Students, senior citizens and MCTF members, $1). Series ticket (23 movies) $20 (Students, senior citizens, and MCTF members, $12), 663-8480.

*Warning: Film schedules subject to last minute changes.*

## 1 MONDAY

★ **Pre-Groundhog Day Night Ski: Sierra Club**
Ski the Gallup Park area under a half-moon.
*7:30 p.m. Meet at the boat launch parking lot, Gallup Park. Free. 994-1200 (days), 662-4068 (eves. and weekends).*

**"Pregnancy and Coping With Stress": Family Life Forum**
An introductory workshop by Marilyn J. Terrill, a psychotherapist at the Humanistic Psychotherapy Center in Southfield with offices in Ann Arbor. Individuals and couples welcome. A more extensive 5-session course, sponsored by Ann Arbor Public Schools Community Education Department, will be offered on Tuesday mornings beginning February 16 ($15). For more information, call 994-2364 (afternoons).
*7:30–9:30 p.m., Room 112, Stone School, 2800 Stone School Rd. at Packard. $1.50 donation.*

**Prince: U-M Office of Major Events**
Prince's third lp, last year's Dirty Mind, offered the premise that rock 'n' roll is essentially free-form sexuality, and an impressive number of critics and fans eagerly cheered him on. His blow-out as an opening act for the Rolling Stones and the inconsistency of his latest lp, Controversy, have deflated his stock as the Next Big Thing, but he is an inventive and resourceful talent, unpredictable and unhackneyed.
*8 p.m., Hill Auditorium. Tickets $9–$11 at the Michigan Union Ticket Office and all CTC outlets. 763-2071.*

★ **Guild House Poetry Series**
Gary Lindorff and Barbara Scott Walker read from their work. Also this month, Judith Donaway and Barbara Feldman (February 8), and Dottie Jones and friends (February 15).
*8 p.m., 802 Monroe. Free. 662-5189.*

★ **Monthly Meeting: Ann Arbor Recorder Society**
Beginning through advanced players of the recorder and other early instruments welcome.
*8 p.m., Forsythe Junior High Band Room, Newport Rd. Free. 662-8374.*


ARTWORLDS
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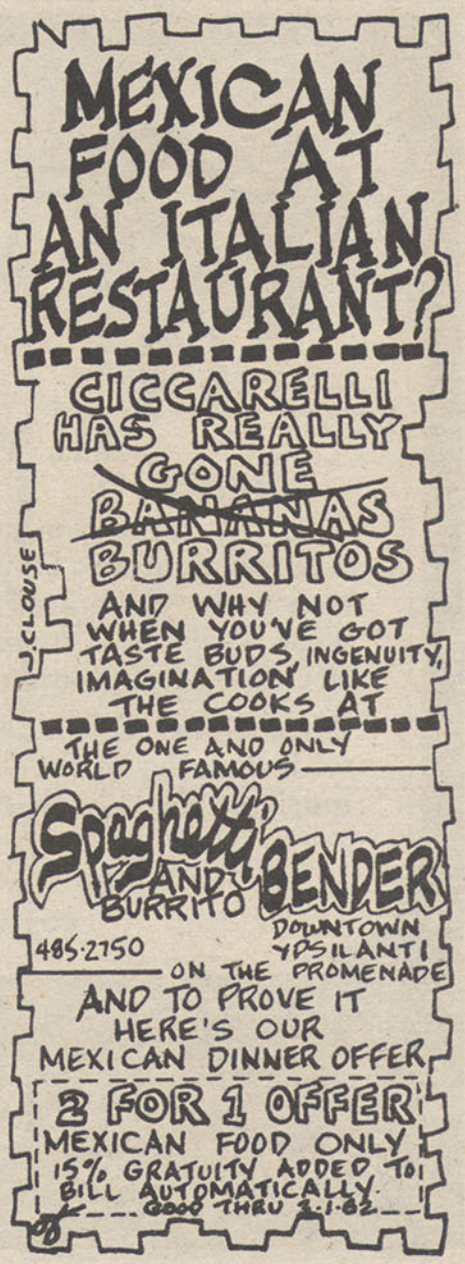
**Writers!!**
Organizational meeting of the new Artworlds' Writing & Publishing Group Sun. Feb. 14th, 2:00.
Call 996-8125 for more info!

**Photographers!!**
Organizational meeting of Artworlds' new Photo Club Wed., Feb. 3rd, 7:30 p.m.

**New Photo Class Starting!!**
Feb. 1 Flash Photo
Feb. 7 The Zone System
Feb. 8 Outdoor Night Photography
Feb. 8 High Contrast Techniques
Feb. 11 Tabletop Photography

**One-Day Knitting Workshops!!**
Feb. 3 Basic Knitting with Handspun
Feb. 10 Knitting Mittens with Handspun

Call us for information or to get on our mailing list for our next term starting March 8th


MEXICAN FOOD AT AN ITALIAN RESTAURANT?
CICCARELLI HAS REALLY GONE BANANAS BURRITOS
AND WHY NOT WHEN YOU'VE GOT TASTE BUDS, INGENUITY, IMAGINATION LIKE THE COOKS AT
THE ONE AND ONLY WORLD FAMOUS
Spaghetti AND BURRITO BENDER
DOWNTOWN YPSILANTI ON THE PROMENADE
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*Enjoy a special Valentine treat!*

*As soloists in "Sinfonia Concertante", the Ann Arbor Chamber Orchestra presents its concertmaster, first chair cellist, oboist and bassoonist. Hear these supremely gifted players, all residents of Ann Arbor and testimonials to the impressive level of artistic expression that enriches our community.*

# The Ann Arbor Chamber Orchestra's Dessert Concerts

feature four Chamber Orchestra soloists, Thurs. & Fri., Feb. 11 & 12, 8:00 p.m., in the Michigan League Ballroom.

**PROGRAM**

Ballet Music from "Solomon" ..... G.F. Handel
Sinfonia Concertante, Op. 84 .....W.A. Mozart
Dumbarton Oaks ..... I. Stravinsky
Symphony No. 53, "Imperial" ..... F.J. Haydn

*Carl Daehler, Music Director*

**TICKETS**

$11.00 *Includes a choice of dessert and coffee or tea.* **Reserved table seating—Parties of eight or more may reserve their own table—Bring your friends!**

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UNIVERSITY MUSICAL SOCIETY

# February Calendar

**SOFIA PHILHARMONIC THURSDAY, FEB. 4**

Greeted by jubilant ovations on its first American tour, the Sofia Philharmonic, one of Europe's finest symphony orchestras, returns to the States and debuts in Ann Arbor. Each member of the orchestra, without exception, is a graduate of the Bulgarian State Conservatory making the ensemble a truly national institution. "A great orchestra of which Bulgaria can be proud."

*Paris*
**Hill Auditorium, 8:30**

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**CARLOS MONTOYA Guitarist SATURDAY, FEB. 6**

The world master of the Flamenco guitar returns to Ann Arbor. The first Flamenco guitarist ever to display his artistry in a solo concert, Montoya has been hailed by aficionados everywhere as one of the truly great artists of our time. "Astonishing virtuosity . . . a phenomenon!"

*Het Parool, Amsterdam*
**Hill Auditorium, 8:30**

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**Orpheus Chamber Orchestra Sunday, Feb. 7**

This extraordinary group of twenty-five exceptional musicians who perform without a conductor has charmed audiences throughout the world. "Playing with perfect unanimity, their performances have polish and spirit and display an infectious love for music-making."

*The New York Times*
**Rackham Auditorium, 4:00**

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***Founders Day Concert Sunday, Feb. 14***

Again the Musical Society commemorates this significant month in its history with the Founders Day Concert. Donald Bryant will conduct the Festival Chorus in a program which will include music by Gallus, Palestrina, Gabrieli, Rossini, Schubert, Bryant, and three Coronation Anthems by Handel.

**Hill Auditorium, 4:00**

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***Versailles Chamber Orchestra Thursday, Feb. 18***

"What magnificent sound is that from the Versailles Chamber Orchestra!" For twenty-five years the fame of the Chamber Orchestra of Versailles has continued to grow, until now it extends the world over. In addition to the numerous concerts it has performed in France, frequent tours abroad have led the orchestra to nearly every country in Europe.

**Rackham Auditorium, 8:30**

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Tickets available at Burton Tower, Ann Arbor, MI 48109
Weekdays 9-4:30, Sat. 9-12 (313) 665-3717
Seating limited for some concerts.

**FILMS**

**CG. "A Geisha"** (Kenju Mizoguchi, 1953). A geisha and her beautiful young protégée. Japanese, subtitles. Free. Old A&D, 7 p.m.

## 2 TUESDAY

**★Job Hunt Club: U-M Center for Continuing Education of Women**

An informal support group for job seekers to discuss such topics as resumé writing, interviewing, information-gathering, and how to cover all bases. Meets every Tuesday.

*Noon–1:30 p.m., CEW Library, 350 S. Thayer. Free. 764–6555.*

**★Noon Hour Film Series: U-M Women's Studies**

**"Clorae and Albae"** (Joyce Chopra, 1975) profiles two young black women who maintain a lively, positive attitude despite hardships; **"Women at Work"** (Ebe, 1977) shows women working in traditionally male fields.

*Noon, 2203 Angell. Free. 763–2047.*

**★"Joyce and Einstein": Canterbury Loft**

First in a series of four lectures by U-M English professor Bert Hornback commemorating the centennial of the birth of the great Irish novelist James Joyce. Today's topic is **"Joyce and Einstein: The Creation of the Universe."** Also in the series, **"Entertaining the Universe: Relativity Demonstrated"** (February 3), **"Joyce and Einstein as Moral Philosophers"** (February 4), and **"Joyce's Bloom Supercedes Einstein in 1922"** (February 5). Also at 8 p.m. on February 5, the Lord Chamberlain Players present a reading of Hornback's play about Joyce and Einstein, **"Yes to the Universe."**

*4:10 p.m., Canterbury Loft, 332 S. State. Free. 665–0606.*

**★Monthly Meeting: Washtenaw Coalition for a Fair Budget**

Senator Riegle's legislative aide Vondie Moore discusses "1982 and the Reagan Budget: A Congressional Perspective."

*7:30 p.m., Ann Arbor Community Center, 625 N. Main. Free. 996–5942, 668–1512.*

**★"The Resurgence of Black Militance": Coalition to Fight the Right**

Discussion of issues and organizing strategies for all interested in working "against the right wing in all its forms—from Reagan to the KKK." Also this month, **"The Klan and the Nazis—Who They Are and How to Stop Them"** (February 9) and **"Current Attacks on the Labor Movement—Union Busting"** (February 23).

*7:30 p.m., Michigan Union. Free.*

**★Weekly Practice and Rehearsal: Ann Arbor Sweet Adelines**

All women welcome to join this championship barbershop harmony chorus. Refreshments. Meets every Tuesday.

*7:30 p.m., Glacier Way United Methodist Church, 1001 Green. Free. 663–0064.*

**★University Symphony Orchestra**

Gustav Meier conducts a strong program that features Concerto for 7 Winds, Timpani, Percussion, and Strings by Frank Martin, a too-little-heard 20th century Swiss composer. Also, Tchaikovsky's Symphony No. 1 (Winter Dreams) and Beethoven's Overture to Fidelio. Broadcast live on WUOM–91.7 FM.

*8 p.m., Hill Auditorium. Free. 763–4726.*

*Wayne Morrow and Paul Nelson appear with the Comic Opera Guild at the Michigan Theater, Wed.–Sat., Feb. 3–6.*

**"The Night of the Iguana": EMU Players**

One of Tennessee Williams' most mature and absorbing plays, "Iguana" presents a rounded picture of several adults trying to surmount, or just survive, loneliness. The play is set in Mexico in 1940, and the characters include a widow who runs a hotel, a defrocked Episcopalian minister, a ninety-year-old man, and a lesbian vocal instructor. Directed by Martin Sims.

*8 p.m., Quirk Auditorium, EMU campus. $4.50. 487–1220.*

**★Anthroposophical Lectures: Rudolf Steiner Institute**

E. Katz introduces the viewpoints of spiritual science, or anthroposophy, in a series of weekly lectures. Tonight's topic is **"Lucifer and Ahriman"** (Ahriman is a Persian analogue of Lucifer). Also this month, **"Zarathustra"** (February 9), **"Gilgamesh"** (February 16), and **"Moses"** (February 23).

*8–10 p.m., 1923 Geddes. Free. 662–6398.*

**FILMS**

No films.

## 3 WEDNESDAY

**★1982 European Travel Series: U-M International Center**

The second in a series of four brown-bag programs for first-time travelers to Europe. Today's topic, **"Tailoring Your European Trip to You,"** covers itineraries, fellow travelers, packing, money matters, etc. Also this month, **"Traveling About Within Europe"** (February 10) and **"Surviving and Thriving in Europe"** (February 17).

*Noon–1 p.m., recreation room, International Center, 603 E. Madison. Free. 764–9310.*

**★Rice Cooker and Steamer Class: Hai Yuan Import Company**

Held every Wednesday in February. Today's subject, **"Rice and Steamed Meat."** Also this month, **"Steamed Egg Pudding"** (February 10); **"Shrimp Fried Rice"** (February 17); and **"Golden Fried Meat Dumplings"** (February 24).

*Noon–1 p.m., Hai Yuan, 385 N. Maple Village. Free. 663–3907.*

**★Photography Club: Artworlds**

An organizational meeting for all interested in forming a new independent Photography Club to be based at Artworlds. If attendance at this meeting indicates enough interest, Artworlds is willing to provide initial support in the form of space to meet and exhibit, expert technical advisors, and discounts on photography classes and darkroom rentals for Club members.

*7:30 p.m., 213½ S. Main. Free. 994–8400.*

**★Clog Dance Class and Practice: U-M Folklore Society**

Clog dancing is a Southern Appalachian step-dancing similar to the Irish jig and Canadian wooden shoe dancing.

*7:30 (beginning instruction), 8–9:30 p.m. (intermediate and advanced), Michigan League Studio (basement). Free. 662–1642.*

**"La Vie Parisienne": Comic Opera Guild**

Offenbach's light-hearted spoof concerns a dashing man-about-town and his inventive attempts to win the affections of a wealthy tourist's beautiful wife. Directed by Roger Wertenberger, starring Tom Petiet, Lesley Delk, Wayne Morrow, Paul Nelson, Ann Nispel, Sam Roeloff, Lisa Turner, and Lori White. Musical director is Donn MacIntosh.

*8 p.m., Michigan Theater. Tickets $4.50 (Wed.–Thurs. and Sat. matinee), $6 (Fri.–Sat.) at Michigan Theater Box Office and all CTC outlets. 769–2852.*

**"Dial M for Murder": PTP Showcase Series**

Frederick Knott's sophisticated melodrama of attempted murder and intrigue is best known through the Hitchcock film version. A U-M theater student production, directed by James Cramer.

*8 p.m., Mendelssohn Theater. $2.50. 764–0450.*

*Jim Moran and Chuck Greenia are Italian workers in "We Won't Pay! We Won't Pay!" at the Performance Network, Thurs.–Sat., Feb. 4–6.*

**"The Night of the Iguana": EMU Players**

See 2 Tuesday. 8 p.m.

**FILMS**

**C2. "Chinatown"** (Roman Polanski, 1974). Jack Nicholson, Faye Dunaway. Old A&D, 7 & 9:15 p.m.

## 4 THURSDAY

**★56th Annual Kiwanis Sale**

Bargain hunters, antique collectors, and vintage clothing buffs vie intensely for entry and parking at this popular rummage sale. This year's sale features an oxen's yoke, Conestoga wagon wheels, and a battery-powered scooter, as well as a wide assortment of household items, antiques, clothing, furniture, books, toys, records, and more.

*10 a.m.–8 p.m., Kiwanis Activities Bldg., 200 S. First at Washington. Free. To have your donation picked up, call 665–0450.*

**"We Won't Pay! We Won't Pay": Black Cat Theater/Eris Productions**

Italian social satirist and comedian Dario Fo's play about Italian workers' and housewives' 1974 efforts to defend themselves against inflation has been called a "Honeymooners" with an advanced political consciousness. Translated and directed by Ronnie Davis, the founder in 1959 of the San Francisco Mime Troupe, one of the country's foremost political theater groups. Stars Judy Ottmar, Sherry Stein, Jim Moran, Chuck Greenia, and David Bernstein. This is the opening show at the Performance Network, a space in an old warehouse recently rented by a consortium of local groups: Young People's Theater, Cinema Guild, Black Cat Theater, and Eris Productions. Eris Productions is Jim Moran and Kathryn Millar, who, with Bernstein of Black Cat Theater, co-founded Detroit's Attic Theater. Supported in part by a UAW grant, the show will eventually be taken to UAW locals in Michigan.

*8 p.m., The Performance Network, 408 W. Washington. Tickets $5 (union members, $2.50) at the door. Some tickets have also been sold at a discount to various non-profit groups who are reselling them to the public at a price they are free to set (probably under $5): PIRGIM, Democratic Socialists, Halfway Inn, Young People's Theater, and Ann Arbor Tenants Union. 663–0681.*

**"The Night of the Iguana": EMU Players**

See 2 Tuesday. 8 p.m.

**"Dial M for Murder": PTP Showcase Series**

See 3 Wednesday. 8 p.m.

**"La Vie Parisienne": Comic Opera Guild**

See 3 Wednesday. 8 p.m.

**Sofia Philharmonic: University Musical Society**

The Ann Arbor debut of this Bulgarian orchestra making its second American tour.

*8:30 p.m., Hill Auditorium. Tickets $5–$13 at Burton Tower and at the door. 665–3717.*

**FILMS**

**ACTION. "War Without Winners"** and **"The War Game."** Two films on arms control. Free. UGLI, 8 p.m. **CG. "Ulysses"** (Joseph Strick, 1967). Cinematic treatment of Joyce's modernist classic. Preceded by a reading from *Ulysses* by U-M Professor Frances McSparran. Old A&D, 7 & 9 p.m. **MED. "Coma"** (Michael Crichton, 1978). Genevieve Bujold. Nat. Sci., 7 p.m. **"The Haunting"** (Robert Wise, 1963). Julie Harris, Claire Bloom. Nat. Sci., 9 p.m.

## 5 FRIDAY

**15th Annual Antique Fair and Sale: Good Samaritan Auxiliary of Catholic Social Services**

Twenty-three dealers from across the U.S. display furniture, jewelry, prints, toys, quilts, brass, china, and more. Many high-quality items in all price ranges. Proceeds go to Catholic Social Services, an agency that serves people of all faiths.

*11 a.m.–9 p.m., Holiday Inn West. $2.50. 662–4534.*

**Guild House Noon Luncheon**

A short talk and discussion by *Ann Arbor News* assistant city editor Mike Maharry. Also this month, local activist attorney Jean King (February 12).

*Noon, 802 Monroe. $1 (includes soup and sandwich). 662–5189.*

**★56th Annual Kiwanis Sale**

See 4 Thursday. Noon–8 p.m.

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| INSTRUCTIONAL GROUP (RED CROSS CERTIFIED) | AGE | PREREQUISITES | TIMES | SESSION IV Feb. 15–March 27 SESSION V March 29–May 8 Resident | Non-Resident |
|---|---|---|---|---|---|
| Diaper | 3 months to 18 months | NONE | TH 2:00- 2:30 PM<br>SAT 11:00-11:30 AM<br>SAT 12:00-12:30 PM | $ 8.00<br>8.00<br>8.00 | $10.00<br>10.00<br>10.00 |
| Advanced Diaper | To 3 years | Babies under 18 months should take Diaper before Advanced Diaper | TH 1:30- 2:00 PM<br>SAT 11:30-12:00 PM | $ 8.00<br>8.00 | $10.00<br>10.00 |
| Preschool | 3 years<br>4 years<br>5 years<br>4 and 5 years | Advancement at discretion of instructor upon completion of class | T 1:30- 2:00 PM<br>SAT 9:00- 9:30 AM<br>SAT 9:30-10:00 AM<br>SAT 10:00-10:30 AM<br>T 2:00- 2:30 PM | $ 8.00<br>8.00<br>8.00<br>8.00<br>8.00 | $10.00<br>10.00<br>10.00<br>10.00<br>10.00 |
| Low Beginner | 6 and older or have permission of instructor | NONE | M&W 4:30- 5:00 PM<br>T&TH 5:00- 5:30 PM<br>SAT 10:30-11:00 AM | $12.00<br>12.00<br>8.00 | $14.00<br>14.00<br>10.00 |
| Mid Beginner | 6 and older | Ability to float on back and kick a width of the pool | M&W 5:00- 5:30 PM<br>T&TH 4:30- 5:00 PM<br>SAT 9:00- 9:30 AM<br>SAT 11:00-11:30 AM | 12.00<br>12.00<br>8.00<br>8.00 | 14.00<br>14.00<br>10.00<br>10.00 |
| High Beginner | 6 and older | Successful completion of Red Cross Beginner | M&W 5:00- 5:30 PM<br>T&TH 4:30- 5:00 PM<br>SAT 9:30-10:00 AM | $12.00<br>12.00<br>8.00 | $14.00<br>14.00<br>10.00 |
| Intermediate | 6 and older | Successful completion of Red Cross Advanced Beginner | M&W 5:30- 6:00 PM<br>SAT 10:00-10:30 AM | $12.00<br>8.00 | $14.00<br>10.00 |
| Swimmer | 8 and older | Successful completion of Red Cross Intermediate | T&TH 5:30- 6:00 PM<br>SAT 11:30-12:00 PM | $12.00<br>8.00 | $14.00<br>10.00 |
| Adult Beginner | 15 and older | NONE | T&TH 5:00- 5:30 PM<br>T&TH 5:30- 6:00 PM<br>SAT 10:30-11:15 AM | 12.00 (SESSION IV)<br>$12.00 (SESSION V)<br>8.00 | 14.00<br>$14.00<br>10.00 |
| Adult Intermediate | 15 and older | Ability to swim 25 yards | T&TH 5:00- 5:30 PM<br>T&TH 5:30- 6:00 PM<br>SAT 11:15-12:00 PM | $12.00<br>no offering<br>8:00 | $14.00<br><br>10.00 |
| Advanced | Any | Completion of Swimmer | T&TH 5:30- 6:00 PM | $12.00 | $14.00 |

OPEN SWIMMING HOURS — THROUGH JUNE 11

| | |
|---|---|
| Monday, Tuesday, Thursday, Friday | 7:00 PM – 9:00 PM |
| Saturday | 1:00 PM – 5:00 PM |
| Sunday | 1:00 PM – 7:00 PM |

FAMILY AND ADULT HOURS

| | |
|---|---|
| Wednesday and Saturday | 7:00 PM – 9:00 PM |

ADULT LENGTH SWIM HOURS

| | |
|---|---|
| Monday and Wednesday (ends May 26) | 9:00 PM – 10:00 PM |
| Tuesday and Thursday | 6:00 PM – 7:00 PM |
| Saturday | NOON – 1:00 PM |

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| | |
|---|---|
| Tuesday and Thursday | 2:30 PM – 3:30 PM |

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★ **Laird/Norton Distinguished Visitor Series: U-M School of Natural Resources**

Ross Whaley of the U.S. Forest Service discusses **"Federal Economic Research."** Also this month, U.S. Forest Service regional forester Steve Yurich and Michigan state forester Henry Webster discuss **"Current Forestry Issues in the Lake States"** (February 12); and former EPA head and current Weyerhauser senior vice president William Ruckelshaus discusses **"The Development and Implementation of Federal Environmental Policy"** (February 19).

*3–5 p.m., Room 1040, Dana Bldg. Free. 764–7260.*

★ **El Salvador Teach-In: Latin American Solidarity Committee**

A two-day program of films (tonight) and workshops (tomorrow: see listing). Tonight, three recent films: **"El Salvador: Another Vietnam"** (updated version), **"Revolution or Death,"** and **"Seeds of Liberty."**

*7:30 p.m., location to be announced. Free. 761–7960.*

*Carlos Montoya performs on guitar at Hill Auditorium, Sat., Feb. 6.*

★ **"The Situation in Southern Africa": U-M Chapter of National Lawyers Guild**

Albie Sachs, a lawyer exiled from South Africa for his activities in the African National Congress, currently teaches law in Mozambique. He discusses the status of the black liberation movements in South Africa, Namibia, and Mozambique.

*7:30 p.m., Lawyer's Club, State at South U. (entrance on State). Free. 763–2300.*

★ **General Meeting: University Lowbrow Astronomers**

Tonight's meeting includes the film **"Mars Minus Myth."** Members enjoy the use of the club's 24" telescope. All invited.

*7:30 p.m., 5006 Angell. Free. 995–0204.*

**U-M Ice Hockey vs. Michigan Tech**

*7:30 p.m., Yost Arena. $3–$4. 764–0244.*

★ **Oneg Shabbat: Hillel**

U-M Israeli Scholar-in-Residence Mordechai Nissan discusses **"The Political Capacity of the Jewish People to Run a Sovereign State After 2,000 Years of Diaspora Life."**

*8 p.m., 1429 Hill. Free. 663–3336.*

★ **U-M Chamber Choir**

Thomas Hilbish conducts a program of Brahms' Love-Song Waltzes (2nd set), a series of richly seductive pieces that were his calling-card to his newly adopted residence of Vienna.

*8 p.m., Rackham Auditorium, 915 E. Washington. Free. 763–4726.*

**"The Night of the Iguana": EMU Players**

See 2 Tuesday. 8 p.m.

★ **"Joyce and Einstein": Canterbury Loft**

See 2 Tuesday. 8 p.m.

**"La Vie Parisienne": Comic Opera Guild**

See 3 Wednesday. 8 p.m.

**"Dial M for Murder": PTP Showcase Series**

See 3 Wednesday. 8 p.m.

**FILMS**

**AAFC. "Superman II"** (Richard Lester, 1981). Christopher Reeve, Margot Kidder. MLB 4, 7 & 9:15 p.m. **ACTION. "Guess Who's Coming to Dinner"** (Stanley Kramer, 1967). Spencer Tracy, Katharine Hepburn, Sidney Poitier. Nat. Sci., 7 p.m. **"Woman of the Year"** (G. Stevens, 1942). Spencer Tracy, Katharine Hepburn. Nat. Sci., 9 p.m. **CG. "Alien"** (Ridley Scott, 1979). Sci-fi horror. Old A&D, 7 & 9:15 p.m. **C2. "Rude Boy"** (J. Hazam & D. Mingay, 1980). Contemporary English youth subculture. Features The Clash. AH-A, 7 & 10 p.m. **"Andy Warhol's Exploding Plastic Inevitable"** (Ron Nameth, 1967), **"Kustom Kar Kommandoes"** (Anger, 1965), and **"Sing for Your Life"** (Cord Keller, 1980). Three underground shorts. AH-A, 9:05 p.m. **GAR. "Bedazzled"** (Stanley Donen, 1968). Dudley Moore. Rm 100 HH, 7 & 9 p.m. **MED. "True Confessions"** (Ulu Grosbard, 1981). Robert Duvall, Robert De Niro. MLB 3, 6, 8 & 10 p.m.

## 6 SATURDAY

**Recycle Ann Arbor**

Collection date for the area bounded by Main, Stadium, and Liberty. To use this free service, area residents should place recyclables on the curb in front of their houses by 8 a.m. For further information, call 665–6398.

★ **El Salvador Teach-In: Latin American Solidarity Committee**

A day-long program of workshops. Featured speakers include Arnolod Ramos, the U.S. representative of the Revolutionary Democratic Front (FDR) of El Salvador; Robert Armstrong of the North American Congress on Latin America, a New York-based research foundation; U-M sociologist Jeff Paige; and U-M political scientist Daniel Levine. Topics are **"History of El Salvador"** (10 a.m.), **"The Role of the Church in El Salvador"** (10 a.m.), **"Central Americanization of the War"** (11 a.m.), **"Domestic Crisis and Foreign Intervention"** (11:30 a.m.), **"Is a Political Solution Possible?"** (1:30 p.m.), **"Refugees"** (1:30 p.m.), and **"What Can We Do Here?"** (3 p.m.).

*10 a.m.–4 p.m., Modern Language Building. Free. 761–7960.*

★ **56th Annual Kiwanis Sale**

See 4 Thursday. 10 a.m.–2 p.m.

**"Winter Gems": U-M Exhibit Museum Planetarium**

Live audio-visual show about the constellations and planets that are visible the night of the show. Continues every Saturday and Sunday through February 28.

*10:30 & 11:30 a.m. (Sat.); 2, 3 & 4 p.m. (Sat.–Sun.), Exhibit Museum, Geddes at N. University. 75¢ (children under 5 not admitted). 764–0478.*

**15th Annual Antique Fair and Sale: Good Samaritan Auxiliary of Catholic Social Services**

See 5 Friday. 11 a.m.–9 p.m.

**U-M Men's Basketball vs. Illinois**

*1 p.m., Crisler Arena. $5. 764–0244.*

**"Tom Sawyer": Young People's Theater**

Tom, Huck, Becky, Aunt Polly, and the rest in Mark Twain's comic pastoral of boyhood on the banks of the Mississippi. YPT is a group of junior high and high school kids under the direction of Jim Moran, formerly of the Attic Theater in Detroit.

*2 p.m., The Performance Network, 408 W. Washington. $2 (young people high school and under, $1). 996–3888.*

**"La Vie Parisienne": Comic Opera Guild**

See 3 Wednesday. 2 & 8 p.m.

**U-M Women's Basketball vs. Detroit**

*After men's game (approx. 4 p.m.), Crisler Arena. $1. 764–0244.*

★ **International Forgiveness Week Celebration**

Potluck (bring your own place setting), talks, and music by Nada, a quartet that incorporates influences and instruments from various cultures in original compositions.

*4–9 p.m., Friends Meeting House, 1420 Hill. Free. 665–2010.*

**Square and Contra Dance: Ann Arbor Friends of Traditional Music**

All dances taught; beginners welcome. Music provided by U-M Folklore Society members.

*8 p.m., Michigan Union. $2.50 (members, $2). 995–8879.*

**"Dial M for Murder": PTP Showcase Series**

See 3 Wednesday. 8 p.m.

**"The Night of the Iguana": EMU Players**

See 2 Tuesday. 8 p.m.

**U-M Ice Hockey vs. Michigan Tech**

*7:30 p.m., Yost Arena. $3–$4. 764–0244.*

★ **U-M Contemporary Directions Ensemble**

Carl St. Clair conducts a program dedicated to and featuring the works of Ross Lee Finney, the School of Music's internationally recognized composer emeritus.

*8 p.m., Rackham Auditorium, 915 E. Washington. Free. 763–4726.*

**Carlos Montoya, Guitarist: University Musical Society**

The virtuoso master of flamenco guitar, Mon-


CFT

For current or additional information, please call 662-8848 or 668-8480.

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**FEBRUARY**

Wed. 10th: STOLEN KISSES 4, 7, 8:45

Thurs. 11th: TO HAVE AND HAVE NOT 3, 7
THE BIG SLEEP 5, 9

Fri. 12th: THE KING OF HEARTS 3, 7, 11
A THOUSAND CLOWNS 5, 9

Sun. 14th: THE MARK OF ZORRO 3:30, 5:15, 7, 8:45

Wed. 17th: FELLINI SATYRICON 4, 7, 9:15

Thurs. 18th: CHINATOWN 4, 9

Fri. 19th: THE KING AND I 4, 9

Sat. 20th: TAKE THE MONEY AND RUN 4, 7, 10
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*8:30 p.m., Hill Auditorium. Tickets $5–$9 at Burton Tower and at the door. 665–3717.*

**"Characteristics of Modern Self-Development According to Spiritual Science": Rudolf Steiner Institute**

Lecture by Erwin van Asbeck of the Netherlands Pedagogical Institute. Followed by discussion and refreshments.

*8 p.m., 1923 Geddes. $3 (students & seniors, $2) donation. 662–6398.*

**FILMS**

**AAFC. "Superman II"** (Richard Lester, 1981). Christopher Reeve, Margot Kidder. MLB 3, 7 & 9:15 p.m. **ACTION. "The Shining"** (Stanley Kubrick, 1980). Jack Nicholson, Shelley Duvall. MLB 4, 7 & 9 p.m. **CG. "Casablanca"** (Michael Curtiz, 1942). Humphrey Bogart, Ingrid Bergman. Old A&D, 7 & 10:40 p.m. **"Key Largo"** (John Huston, 1948). Humphrey Bogart, Lauren Bacall, Edward G. Robinson. Old A&D, 8:50 p.m. **C2. "City of Women"** (Federico Fellini, 1980). Marcello Mastroianni. Italian, subtitles. AH-A, 7 & 9:30 p.m. **MED. "Return of the Secaucus Seven"** (John Sayles, 1980). Sixties radicals then and now. Nat. Sci., 7 & 9:30 p.m.

## 7 SUNDAY

**15th Annual Antique Fair and Sale: Good Samaritan Auxiliary of Catholic Social Services**

See 5 Friday. 11 a.m.–5 p.m.

**U-M Co-ed Gymnastics vs. Indiana**

*1 p.m., Crisler Arena. $1. 764–0244.*

★ **Natural History Museum Tour: Sierra Club**

U-M Museums director Robert Butsch leads a tour of the fossil and wildlife exhibitions in the Natural History Museum.

*1:30 p.m. Meet in the lobby of the Museum, Geddes at N. University. Free. 662–6108.*

★ **U-M Botanical Gardens 75th Anniversary**

Open house; admission to the Conservatory is free. Also, exhibits illustrating the history of U-M's Botanical Gardens. Reception.

*2–4:30 p.m., Matthaei Botanical Gardens, 1800 Dixboro. Free. 764–1168.*

**"Merlin the Magician": Young People's Theater**

Magic, giants, and nonsense, based on the saga of King Arthur.

*2 p.m., The Performance Network, 408 W. Washington. $2 (young people high school and under, $1). 996–3888.*

★ **"Between Old Rome and New Rome: The Schism of East and West": U-M Center for Russian and East European Studies Cross Currents Series**

Lecture by Jaroslav Pelikan, a Yale University history professor who has written a number of important studies, including *From Luther to Kierkegaard* and *Fools for Christ.*

*2 p.m., Rackham Amphitheater, 915 E. Washington. Free. 764–0351.*

**Orpheus Ensemble: University Musical Society**

This conductorless ensemble of twenty-five young virtuosos recently made its recording debut on the prestigious Nonesuch label. The musicians can't sit back and watch a conductor but must listen very closely to each other. The third Ann Arbor appearance of this New York-based group.

*4 p.m., Rackham Auditorium. Tickets $5.50–$8.50 at Burton Tower and at the door. 665–3717.*

**"The Night of the Iguana": EMU Players**

See 2 Tuesday. 7 p.m.

**B. B. King**

B. B. King is one of the biggest names in the history of the blues, as a lyricist, composer, vocalist, and, especially, guitarist. But he is more even than just a great bluesman. Like Louis Armstrong, his appeal transcends musical categories. To most Americans, indeed to most people around the world, he *is* the blues. He's even managed to appear regularly on the Tonight Show without having his music trivialized by the occasion—who else can claim that?

*8 & 11 p.m., Second Chance, 516 E. Liberty. Tickets $9.50 at Detroit Audio Systems, Wherehouse Records, P.J.'s Used Records, The Record and Tape Exchange, and all CTC outlets. 994–5350.*

**FILMS**

**AAFC. "Angi Vera"** (Paul Gabor, 1979). Stalinization of a teenage nurse in postwar Hungary. Hungarian, subtitles. Free. MLB 4, 7 p.m. **ACTION. "Pippi Longstocking"** (Olle Hellbom, 1974). Astrid Lindgren's red-haired, freckle-faced, practically invincible eight-year-old. AH-A, 12:30, 2:15 & 4 p.m. **CG. "Death in Venice"** (Luchino Visconti, 1971). Film treatment of Mann's novella about a world-renowned but isolated writer drawn to a teenage Polish boy. Old A&D, 7 & 9:15 p.m. **C2. "Torrid Zone"** (William Keighley, 1940). James Cagney, Pat O'Brien, Ann Sheridan. AH-A, 7 p.m. **"Kiss Me Deadly"** (Robert Aldrich, 1955). Ralph Meeker as Mickey Spillane's Mike Hammer. AH-A, 8:45 p.m.

*Orpheus Ensemble casts its spell at Rackham Auditorium, Sun., Feb. 7.*

## 8 MONDAY

★ **Meditation Class: SYDA Foundation**

Instruction and practice led by popular U-M psychology professor Dick Mann. Open to beginners and experienced meditators. Refreshments.

*7:30 p.m., 902 Baldwin. Free. 994–5625.*

★ **U-M Jazz Band**

The program includes compositions by Louis Smith and Thad Jones.

*8 p.m., Rackham Auditorium, 915 E. Washington. Free. 763–4726.*

★ **Full Moon Meditation Ceremony: Universal Life Church**

Stanley Zurawski, proprietor of a local isolation tank, leads all who are interested in "establishing contact with our Higher Self and thereby having access to the Universal Consciousness." All invited.

*8 p.m., location to be announced. Free. 434–7445.*

**FILMS**

**CG. "Cement Jungle"** (Muhammad Shahine, 1974). A journalist discovers a network of corruption in Damascus. Arabic, subtitles. Free. Old A&D, 7 p.m.

## 9 TUESDAY

★ **Monthly Morning Coffee: Newcomers/Coterie Club of Ann Arbor**

A chance to meet old and new members of Coterie, a club open to anyone who's moved or returned to Ann Arbor within the last two years. (Once you're in, you're in forever.) Informal, children welcome.

*10 a.m., 2700 Lakehurst. Free. 663–5341.*

★ **Noon Hour Film Series: U-M Women's Studies**

One of Ann Arbor's most popular films, **"The Life and Times of Rosie the Riveter"** (Clarity Films, 1980), reconstructs the experience of women workers during World War II through rare archival footage and interviews with five former "Rosies."

*Noon, 2203 Angell. Free. 763–2047.*

★ **Booked-for-Lunch: Ann Arbor Public Library**

Ann Arbor Public Schools multi-ethnic coordinator Chris Moody discusses Vincent Harding's *There Is a River: The Black Struggle for Freedom in America.* In conjunction with Afro-American History Month.

*12:10 p.m., Ann Arbor Public Library. Free. Bring a bag lunch; coffee & tea provided. 994–2352.*

★ **Monthly Meeting: Ann Arbor Symphony Orchestra Volunteam**

Open to anyone interested in assisting the Orchestra on a volunteer basis. Activities include concert ushering, fundraising, refreshments at rehearsals, newsletter items, and a booth at the Art Fair.

*6 p.m., Michigan League Conference Room 5. Free. 971–7936 (eves.).*

★ **Introduction to the Use of Therapeutic Breathing and Affirmation Technique**
Talk by registered rebirther Bob Egri.
*7:30–9:30 p.m., 1402 Hill (corner of Olivia). Free. 665–6924.*

★ **Community Meeting:**
**Open School Charter Group**
Discussion of a proposal for an open alternative school which the group is preparing for submission to the Board of Education.
*7:30 p.m., Wines Elementary School, 1701 Newport. Free. 665–3263.*

★ **Monthly Advisory Meeting:**
**Washtenaw Council for the Arts**
Visual artists, musicians, theater groups, and a variety of other members meet monthly to share ideas and develop community participation. All welcome.
*7:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. Free. 996–2777.*

★ **"Heat Loss Through Windows Seminar":**
**Michigan Solar Energy Association**
After several crowded sessions at their own West End Studio, Charlene Trout and Wade Harris are back at a new location and with a new sponsor for this popular presentation of ways to prevent heat loss through windows. Discussion of principles of radiation, convection, and conduction, and display of current insulating products, both retail and do-it-yourself items.
*7:30 p.m., Ann Arbor Public Library. Free. 995–7234.*

★ **U-M Faculty Piano Recital**
A fine pianist with an eye for unusual material, Louis Nagel presents his third program of Bach's partitas. A partita is a fancy sort of suite built out of movements of dance music.
*8 p.m., Rackham Auditorium, 915 E. Washington. Free. 763–4726.*

**Kingbees: Tidal Wave Series**
This very danceable new wave pop trio scored a big hit on Detroit radio in the summer of 1980 with "My Mistake" and followed up with packed performances at the Second Chance and Rick's. The group hasn't been heard from much since, but it still has a strong local following.
*9:30 p.m., Second Chance, 516 E. Liberty. Tickets $7.50 at Schoolkids, P.J.'s Used Records, CTC outlets, and at the door. 994–5350.*

**FILMS**

**AAFC. Warner Brothers Oddities.** A program of cartoons features some of Tex Avery's best work as well as absurd wartime propaganda, racial stereotypes, Bosko, Egghead, and De Sebben Dwarfs. Old A&D, 7 p.m. **Classic Hollywood Cartoons.** Mighty Mouse, Heckle & Jeckle, Woody Woodpecker, and other creations of Walter Lantz and Paul Terry. Old A&D, 8:30 p.m.

*The Kingbees return to the Second Chance, Tues., Feb. 9.*

## 10 WEDNESDAY

**"An American in Spain":**
**Town Hall Celebrity Lecture Series**
The American-born Countess of Romanones discusses her experience as a secret agent assigned to Spain, as the wife of a Spanish nobleman, and as the restorer of one of her husband's tenant estates. A member of the Best Dressed Hall of Fame, the Countess is Vogue's representative in Spain. Proceeds to the Margaret Waterman Alumnae Group's Scholarships for undergraduate women at U-M.
*10:30 a.m., Lydia Mendelssohn Theater. $6 at the door. 769–1547.*

★ **Fiction Reading: U-M English Department**
Journalist and novelist Ron Hansen reads from his fiction. Hansen's *Desperadoes*, a first novel about the Dalton gang, was published two years ago. He is in Ann Arbor working on his second novel as a member of the U-M Society of Fellows.
*4 p.m., Michigan Union Pendleton Room. Free.*

**Clog Dance Class: U-M Folklore Society**
See 3 Wednesday. 6:30 p.m. (beginning instruction), 7–8 p.m. (intermediate and advanced).

★ **Solar Heating Seminar:**
**Star Pack Solar Systems**
Jan BenDor of Star Pack in Novi discusses the low-cost energy conservation measures and the basic technology and economics of solar heating. Also, a slide show illustrating the types of solar systems currently available. Repeated at Forsythe February 16 and at Freeman School February 24.
*7:30–9 p.m., Room 401, Forsythe Intermediate School, Newport Rd. Free. 994–4373.*

**"The Patriot Game":**
**Committee to Support Irish Political Prisoners**
A film about the war in the north of Ireland made from the point of view of the Provisional IRA. Also, an update on recent events.
*7:30 p.m., Michigan Union Kuenzel Room. $3 donation.*

**"The Time of Your Life":**
**PTP Guest Artist Series**
William Saroyan's Pulitzer Prize-winning comedy about the parade of strange characters who wander through a San Francisco bar one day in 1939. Stars stage, film, and TV actor Thomas Mahard, recently seen in the PTP production of "Wings." Directed by Jim Martin.
*8 p.m., Power Center. Tickets $4.50–$7 at the Michigan League Box Office and at the door. 764–0450.*

**"Jelly-Filled. . .A Portrait of a Paranoia":**
**Quiet Revolutions Theater**
U-M senior Loren Hecht's drama about a young woman who has created for herself an artificial and completely predictable utopian existence. It takes the form of three vignettes, a song, and a one-act monologue of fresh self-examination. Stars Judy Milstein, who, with Hecht, comprises the Quiet Revolutions Theater.
*8 p.m., Canterbury Loft, 332 S. State. $3. 665–0606.*

★ **Students International Meditation Society**
An introductory talk on the Transcendental Meditation Program by one of the teachers at SIMS, the local branch of the International Meditation Society. Also this month, a talk on the benefits of Transcendental Meditation on February 24.
*8 p.m., Room 4313, Michigan Union. Free. 763–2047.*

**Luther Allison**
Few bluesmen can boast as versatile a mastery of the blues as Allison, and nowhere will a more dynamic blues performer be found. Allison draws his repertoire from all the greats of electric blues and adds several outstanding originals of his own. His spellbinding, vibrant vocals are surpassed only by his virtuoso guitar work, which has been compared favorably to everyone from B. B. King to Jimi Hendrix.
*9:30 p.m., Rick's American Cafe, 611 Church. $3. 996–2747.*

**FILMS**

**CFT. "Stolen Kisses"** (Francois Truffaut, 1968). Jean-Pierre Leaud as Antoine Dunel. French, subtitles. Mich., 4, 7 & 8:45 p.m.

## 11 THURSDAY

**WCBN On-The-Air Fundraiser**
Thursday marks the beginning of a four-day marathon fundraiser for WCBN–88.3 FM, the non-commercial student-run public radio station that is fondly referred to by both staff and listeners as "Radio Free Ann Arbor." CBN is one of a dying breed of stations that strives to cultivate the individuality and creativity both of its personnel and its audience, regularly offering more than twenty-two musical genres in freeform and specialty shows, in addition to news, public affairs, interviews, and live and taped performances. The 88.3-hour-long marathon features live-in-the-studio performances, rare recordings, special guests, and a live broadcast of the Benefit Bash Sunday evening (see listing). Premiums are being offered by many local merchants as an incentive to contribute. WCBN is on a very small budget from U-M, and funds are needed to pay for much of the station's day-to-day operation, including record and studio equipment purchases and replacements. Starts at 9 a.m.

★ **Music at Midweek:**
**Michigan Union Arts Program**
Carolyn Bybee, trumpet, and Timothy Dart, piano and harpsichord, perform works by Hummel, Torelli, Honegger, and Poulenc.
*Noon, Michigan Union Pendleton Room. Free. 763–5900.*


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**12th Ann Arbor 8 mm Film Festival: Ann Arbor Film Cooperative**

This four-day festival, the oldest and largest of its kind in the U.S., is open to amateur 8mm and super-8mm films. This year's early submissions include a documentary on endangered species and several forms of experimental animation, including beer-can animation. Prizes expected to exceed last year's $2,500.

*7 & 9 p.m., Lorch Hall (Old A&D), East U. and Monroe. $1.50. 769-7787.*

**★"Caesareans: Avoiding the Unnecessary and Coping With the Necessary": Ann Arbor Advocates for Safe Alternatives in Childbirth**

Slide presentation by the Family Life Forum.

*7 p.m., First United Methodist Church, 602 E. Huron. Free. 475-9462.*

**★"An Evening with Swami Nirgunananda": SYDA Foundation**

Lecture and discussion with the director of SYDA's international headquarters. Nirgunananda and Ann Arbor SYDA manager Swami Tyagananda also lead a two-day Meditation Intensive, "Divine Love," February 13-14 ($95).

*7:30 p.m., 902 Baldwin. Free. 994-5625.*

**★General Meeting: Sierra Club**

U-M Environmental Law Society President Carol Dancereau discusses the legal aspects of toxic substance disposal.

*7:30 p.m., Ann Arbor Public Library. Free. 665-7389.*

**Sy Kleinman in Concert: Hillel Celebration of Jewish Arts Series**

Kleinman is a spellbinding storyteller and gifted comedian from New York. Also, Mickey Shur and His Band perform hand-clappin', foot-stompin' arrangements of traditional Jewish melodies.

*8 p.m., Mendelssohn Theater. Tickets $9 (students, $6) at Hillel or by mail to Hillel Foundation, Celebration, 1429 Hill, Ann Arbor, Mi. 48104. For tickets charged to major credit cards, call 663-3336.*

**Ann Arbor Chamber Orchestra**

A cabaret-style dessert concert features table seating by candlelight, a selection of choice desserts, complimentary coffee and tea, and wine, sherry, and champagne available for purchase. The musical program is highlighted by Mozart's Sinfonia Concertante, with four soloists: Ellen Sudia, oboe; Erik Haugen, bassoon; Alexander Ross, violin; and Diane Richardson, cello. Also, Handel's Ballet Music from "Solomon," Stravinsky's Dumbarton Oaks, and Haydn's Symphony No. 53, "Imperial."

*8 p.m., Michigan League Ballroom. Tickets $11 (includes coffee or tea and dessert) at Michigan Theater Box Office or charged to major credit cards at 996-0066.*

**"Jelly-Filled. . .A Portrait of a Paranoia": Quiet Revolutions Theater**

See 10 Wednesday. 8 p.m.

**"The Time of Your Life": PTP Guest Artist Series**

See 10 Wednesday. 8 p.m.

*Sarah Sumner, Diane Richardson, Alexander Ross, and Erik Haugen are featured soloists with the Ann Arbor Chamber Orchestra, Thurs.-Fri., Feb. 11-12.*

**FILMS**

**AAFC. 12th Ann Arbor 8mm Film Festival.** See Events. Old A&D, 7 & 9 p.m. **ACTION. "Paul Jacobs and the Nuclear Gang."** Jacobs was an activist filmmaker who died in 1978 from a rare form of lung cancer which his doctor believes he contracted while investigating this story about the government's systematic suppression of information about the health hazards of low-level radiation. Free. UGLI, 8 p.m. **CG & AAFC. Jazz Shorts.** Rare footage of jazz greats, including Duke Ellington, Cab Calloway, Count Basie, Lionel Hampton, and others. AH-A, 7 p.m. **"Stormy Weather"** (A. L. Stone, 1943). Lena Horne, Bill "Bojangles" Robinson, Cab Calloway, Fats Waller. AH-A, 9 p.m. **CFT. "To Have and Have Not"** (Howard Hawks, 1944). Humphrey Bogart, Lauren Bacall. Mich., 5 & 9 p.m. **MED. "Pardon Mon Affaire"** (Y. Robert, 1977). Four buddies in a farcical romp through the streets and bedrooms of Paris. French, subtitles. Nat. Sci., 7 & 9 p.m.

## 12 FRIDAY

**★"The Puritan Imagination in Nineteenth Century America": U-M Program in American Culture**

It may come as a suprise to many to hear that the Puritans even had an imagination. But they did, and as scholars have been discovering (mostly in the past decade or so) the Puritan imagination persists as a sometimes perverse, sometimes indispensable, almost always interesting element at the core of American culture. Papers to be given in this two-day conference include such topics as **"The Puritan and the Photograph," "Can A Woman Be an Individual?: The Persistence of Puritan Tradition in the Early Republic,"** and **"Witches and Wall Street: Possession Is Nine-Tenths of the Law."**

*9:45 a.m.-12:30 p.m. & 2-4:30 p.m., Rackham Amphitheater (4:30-7 p.m.: Reception, Rackham Assembly Hall), 915 E. Washington. Free. 763-1460.*

**★Fauman Mask Puppet Theater: Ann Arbor Puppet Theater**

Reporting Day program for children kindergarten and older.

*2 p.m., Ann Arbor Public Library. Free. 994-2352.*

**U-M Women's Gymnastics: Big Ten Championships**

*5 & 7 p.m., Crisler Arena. $2 ($3 for both days). 764-0244.*

**12th Ann Arbor 8mm Film Festival: Ann Arbor Film Cooperative**

See 11 Thursday. 7 & 9 p.m.

**★The New Sun: AstroFest Program 108**

The Sun is the only star near enough (a mere 93 million miles away) for us to examine in detail. Fortunately, it seems to be typical. But has it really turned itself off, as a recent experiment seems to suggest—and, if so, will it turn back on in time to save us? The past few years have at least doubled our understanding of this single astronomical body most necessary to our existence, thanks to satellites (of which the unjustly maligned Skylab is pre-eminent), Earth-based observations (is it really true the Sun we rely upon to live *shivers?*), and theoretical studies of both the Sun itself and its effects on Earth (we *may* finally understand what caused the Ice Ages—and be able to predict the next one).

*—Jim Loudon*

*7:30 p.m., Modern Languages Bldg. Aud. 3. Free. 994-3966.*

**U-M Ice Hockey vs. Miami**

*7:30 p.m., Yost Arena. $3-$4. 764-0244.*

**★U-M Symphony Band and Wind Ensemble**

Robert Reynolds conducts. Always entertaining.

*8 p.m., Hill Auditorium. Free. 763-4726.*

**Ann Arbor Chamber Orchestra**

See 11 Thursday. 8 p.m.

**"The Time of Your Life": PTP Guest Artist Series**

See 10 Wednesday. 8 p.m.

**"Jelly-Filled. . .A Portrait of a Paranoia": Quiet Revolutions Theater**

See 10 Wednesday. 8 p.m.

**★Oneg Shabbat: Hillel**

University of Judaism historian Sol Genuth discusses **"Old Jewish Neighborhoods in America."**

*8:30 p.m., 1429 Hill. Free. 663-3336.*

**FILMS**

**AAFC. 12th Ann Arbor 8mm Film Festival.** See Events. Old A&D, 7 & 9 p.m. **AAFC.** Film to be announced. MLB 4. **CFT. "The King of Hearts"** (Philippe de Broca, 1967). Alan Bates. English and French, subtitles. Mich., 3, 7 & 11 p.m. **"A Thousand Clowns"** (Fred Coe, 1965). Jason Robards, Barbara Harris. Mich., 5 & 9 p.m. **C2.**

*Grant Moore performs on the oboe da caccia at the Academy of Early Music's Benefit Gala, Sat., Feb. 13.*

**"McCabe and Mrs. Miller"** (Robert Altman, 1971). Warren Beatty, Julie Christie. Music and songs by Leonard Cohen. AH-A, 7 & 9:15 p.m. **GAR. "Pat and Mike"** (George Cukor, 1952). Spencer Tracy, Katharine Hepburn. Room 100 HH, 7 & 9 p.m. **MED. "The Enforcer"** (James Fargo, 1976). Clint Eastwood. Nat. Sci., 7 p.m. **"The Eiger Sanction"** (Clint Eastwood, 1975). Clint Eastwood. Nat. Sci., 9 p.m.

## 13 SATURDAY

**★"The Puritan Imagination in Nineteenth-Century America": U-M Program in American Culture**

See 12 Friday. 9:45 a.m.-6 p.m.

**Valentine Pageant: North American Pageant Systems**

Four divisions subdivided into age groups for women ages 2 to 25: solo talent, Miss Valentine Sophisticate, Miss Valentine Princess, and Miss Valentine Photogenic. Trophies, banners, crowns, and flowers for the winners, who are eligible to go on to statewide competition. For registration information, call N.A.P.S. (483-7163) or Briarwood (769-9610). Also, at 2 p.m., the Children and Teen Spring Fashion Show.

*Noon, Briarwood Grand Court. $5-$25 entry fees; spectators free. 769-9610.*

**U-M Women's Indoor Track: Lady Wolverine Invitational**

*Time to be announced. Track & Tennis Bldg. $1. 764-0244.*

**U-M Women's Gymnastics: Big Ten Championships**

See 12 Friday. 1 p.m.

**"Jelly-Filled. . .A Portrait of a Paranoia": Quiet Revolutions Theater**

See 10 Wednesday. 2 & 8 p.m.

**"Tom Sawyer": Young People's Theater**

See 6 Saturday. 2 p.m.

**12th Ann Arbor 8mm Film Festival: Ann Arbor Film Cooperative**

See 11 Thursday. 2, 7 & 9 p.m.

**★Monthly Community Meeting: Gray Panthers of Southeastern Michigan**

U-M physiologist Arthur Vander, a member of Physicians for Social Responsibility, discusses **"The Medical Consequences of a Nuclear Attack."** Gray Panthers is not for senior citizens only; all invited.

*3-5 p.m., 2nd floor conference room, Fire Station, 111 N. Fifth Ave. Free. 663-5348.*

**★Valentines Sweetheart Couples Run: Ann Arbor Track Club**

Cover as much distance as you can in twelve minutes (the Cooper Aerobic Test) while your partner scores for you; then reverse roles. Followed by a social event still in the planning stages.

*4:15 p.m. (warm-ups), 4:30 p.m. (partner A runs), 4:45 p.m. (partner B runs), U-M Track and Tennis Bldg. Free. 761-3334.*

**Valentine's Bakeoff: Yoga Center**

Contestants are invited to "bake some sweets for their sweet." The rules require unrefined ingredients such as whole or unbleached flour and natural sweeteners such as honey or molasses. Judged by the staff at Wildflower Bakery. Light meal served before the judging. Bring friends and family.

*7 p.m., 203 E. Ann. $4 donation. 769-4321.*

**U-M Ice Hockey vs. Miami**

*7:30 p.m., Yost Arena. $3-$4. 764-0244.*

**Marcus Belgrave Sextet and Marty Gross Blues Band: WEMU Depot Town Winter Jazz Series**

The third in this popular series of six monthly programs. Marcus Belgrave, an outstanding trumpeter from Detroit, has played important roles with jazz greats like Charlie Mingus, McCoy Tyner, and Ray Charles. His modern bebop sextet, featuring an interesting mix of younger and veteran players, is probably the series' strongest jazz group. Marty Gross, the former drummer with the Progressive Blues Band, is known for putting together very danceable bands. The Belgrave Sextet is being presented in concert, but you can dance to the Blues Band.

*8 p.m., Indoor Farmers Market, Depot Town, Ypsilanti. $4 at the door only (doors open at 7:30 p.m.: only a few tickets are left, so get there early). 487-2229.*

**"The Time of Your Life": PTP Guest Artist Series**

See 10 Wednesday. 8 p.m.

**"Sweetheart Skate": Ann Arbor Parks and Recreation Department**

WYFC DJ plays "love theme" music, and WYFC mascot Woof-see appears on skates. Dates admitted free (two for the price of one).

*8:30-10:30 p.m., Veterans Ice Arena, 2150 Jackson. $2 (children, $1). Skate rentals, $1. 761-7240.*

**2nd Annual Gala Benefit Concert: Academy of Early Music**

A music-lover's orgy. Performers include Ars Musica, the Ann Arbor Consort of Voices, and more than twenty other local early music performers in a varied program of seldom heard works by J. S. and C. P. E. Bach, Kramar-Krommer, and Grey Larson. Featured soloist is Ars Musica's principal oboist and internationally known oboe maker Grant Moore, who is to play baroque and classical oboes, oboe d'amore, and oboe da caccia. A highlight of the program is Grey Larson's "Goodbye," with narration by WUOM's silver-tongued Evans Mirageas. "This is a parody of overly earnest integrations of literary texts into instrumental settings—a barrel of laughs," says Mirageas. The ticket price also includes entrance to a reception following the concert, where Percy "Mr. Bones" Danforth, Irish Musica and other Academy ensembles will entertain.

In addition to a full program of concerts throughout the year, the Academy has recently affiliated with the U-M School of Music, and is preparing for its second summer workshop on Bach's cantatas and selected instrumental works.

*8:00 p.m., University Reformed Church, 1001 E. Huron at Fletcher. Tickets $10 (students and senior citizens, $4), Michigan Theater Box Office, and at the door. 662-9539.*

**Fasching**

In Germany this festival season extends from 11:11 p.m. on November 11 until Ash Wednesday; in America the celebrations tend to cluster around Mardi Gras. The Heidelberg is celebrating tonight and February 20 (and on Children's Day 2-6 p.m., February 14) with a costume party with prizes, clowns, skits, and dancing to the music of the Vagabunds, a German band from Detroit.

*9 p.m., Wein Room, Heidelberg Restaurant, 215 N. Main. No cover; reservations suggested. 663-7758.*

**FILMS**

**AAFC. 12th Ann Arbor 8mm Film Festival.** See Events. Old A&D, 7 & 9 p.m. **ACTION. "Bread and Chocolate"** (F. Brusati, 1978). Hilarious yet touching story of an Italian misfit working in Switzerland. Italian, subtitles. MLB 4, 7, 8:40 & 10:20 p.m. **C2. "Dersu Uzala"** (Akira Kurosawa, 1975). Adventure story of a Russian expedition trying to chart the Siberian wilderness. Japanese, subtitles. AH-A, 7 & 9:30 p.m. **MED. "Stripes"** (Ivan Reitman, 1981). Bill Murray, Harold Ramis, John Candy. MLB 3, 7 & 9 p.m.

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## 14 SUNDAY

**★Second Sunday Open House: Motor City Theater Organ Society**
Greg Bellamy performs, followed by an open console in which members of the audience are invited to try their hand at the big Barton Theater Organ. Coffee and donuts at intermission.
*10 a.m., Michigan Theater. Free. 663-1829.*

**★2nd Annual Embury Swamp Expedition: Washtenaw County Parks and Recreation Nature Walk**
Dress warm and help explore the frozen Embury Swamp and surrounding areas.
*10 a.m., north parking lot, Park Lyndon, N. Territorial, 1 mile east of M-52. Free. 994-2575.*

**★Mini-Matinee Club: Ann Arbor Recreation Department**
This first show in the Winter 1982 series features Dick Waskin's puppet show, **"Three Wishes,"** and "magical entertainment" by Jeff Wawreszek. For young audiences ages 4–8.
*1:30 & 3:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. $2 (adults, $2.50). 994-2326.*

**★Writers Publishing Group: Artworlds**
Organizational meeting for all interested in forming a writers' group to be based at Artworlds. If attendance at this meeting indicates enough interest, Artworlds is willing to provide meeting and workspace, a press, and possible space for the group to sponsor lectures and readings. Artworlds also hopes that a new multimedia journal featuring fiction, poetry, arts, and photography will develop from the group which is formed.
*2 p.m., 213½ S. Main. Free. 994-8400.*

**★"The South Slavic Romantics and the West": U-M Center for Russian and East European Studies Cross Currents Series**
Lecture by Indiana University Slavic professor emeritus Ante Kadic.
*2 p.m., Rackham Amphitheater, 915 E. Washington. Free. 764-0351.*

**"The Three Musketeers": Young People's Theater**
An adventure story, complete with colorful costumes, slapstick, double entendres, action-packed hilarity, and all sorts of swordplay.
*2 p.m., The Performance Network, 408 W. Washington. $2 (young people high school and under, $1). 996-3888.*

**★Friends of Four-Hand Music**
Piano duets, four-hands, and eight-hands. All invited to play or listen.
*2 p.m., 1309 Algonac (off Clague off Van Dusen from Pauline). Free. 663-3942.*

**"The Time of Your Life": PTP Guest Artist Series**
See 10 Wednesday. 2 p.m.

**★Founders' Day Concert: University Musical Society**
The U-M Festival Chorus presents a program of works by Palestrina, Handel, Rossini, Schubert, and the Chorus conductor, Donald Bryant. UMS was founded in February, 1880.
*4 p.m., Hill Auditorium. Free. 665-3717.*

**Big Band Night: Campus Inn**
A nostalgic evening of Glenn Miller, Tommy Dorsey, and Duke Ellington favorites provided by the Ambassadors, a 17-piece combo billed as "greater Ann Arbor's band of renown." Cash bar, dancing, and ballroom seating.
*6:30 p.m., Campus Inn. $7.50 (dinner guests, $2.50). Advance dinner and ballroom reservations required. 769-2200.*

**Homegrown Women's Music Series**
Rainsong, Mudslide, and Kate Thomas, a trio from Cleveland, perform women's music, and Labyris performs jazz, rock, and blues. Also, a round robin of performances by members of the audience.
*7 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.*

**12th Ann Arbor 8mm Film Festival: Ann Arbor Film Cooperative**
See 11 Thursday. Winners and highlights, 7 & 9 p.m.

**WCBN Benefit Bash**
Several of the finest local bands perform a concert dance, including the Blue Front Persuaders, the Urbations, and Mike Gould and the Gene Pool Band. Also, between-act entertainment. Broadcast live on WCBN-88.3 FM, bringing to a close its On-The-Air Fundraiser.
*8 p.m.-1 a.m., Michigan Union Ballroom. $4. (Those pledging $4 or more admitted free.) Cash bar. 763-3501.*

*Young People's Theater presents The Three Musketeers, Sun., Feb. 14 and 28.*

**Concordia Choir**
This choir from Moorhead, Minnesota, performs a program of a cappella choral music ranging from works by Palestrina and double motets by Bach to contemporary American compositions. This group of 64 voices, directed by Paul J. Christiansen, has performed all over the U.S. and Europe at major music festivals.
*8:30 p.m., Zion Lutheran Church, 1501 W. Liberty. $3 at Liberty Music and at the Church. 994-4455.*

**FILMS**

**AAFC. 12th Ann Arbor 8 mm Film Festival.** See Events. Old A&D, 7 & 9 p.m. **AAFC. "Man of Marble"** (Andrzej Wajda, 1977). Hypocrisy and deceit in postwar Stalinist Poland. Polish, subtitles. Free. MLB 4, 7 p.m. **CFT. "The Mark of Zorro"** (R. Mamoulian, 1940). Tyrone Power, Linda Darnell. Mich., 3:30, 5:15, 7 & 8:45 p.m. **C2. "If. . ."** (Lindsay Anderson, 1969). Malcolm McDowell. AH-A, 7 & 9 p.m.

## 15 MONDAY

**Ann Arbor City Elections**
Two primaries for the April City Council elections: 1st Ward, Democrats Earl Greene and Larry Hunter; 3rd Ward, Republicans Gary Hann and David Fisher. Ward boundaries have been redrawn, but the City's reapportionment plan is being challenged in court. Unless the matter is quickly resolved (the case goes to court January 29), the primary may be postponed. Once the matter is resolved, the City Clerk will notify registered voters of their new wards. If in doubt, call the City Clerk, 994-2725.
*Polls are open 7 a.m.-8 p.m.*

**Junior Theater Company Auditions: Ann Arbor Recreation Department**
Young people grades 7–12 may audition and/or sign up for technical crews for April 30–May 1–2 production of "Charlie and the Chocolate Factory." Rehearsals and workshops will be on Mondays and Wednesdays, 7–10 p.m.
*7 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. $12 (no charge to audition). 994-2326.*

**FILMS**

**CG. "Street of Shame"** (Kenju Mizoguchi, 1956). Life among Tokyo's prostitutes. Free. Old A&D, 7 p.m.

## 16 TUESDAY

**★Noon Hour Film Series: U-M Women's Studies**
**"Single Parent"** (Hubert L. Smith, 1975) offers a case study of a woman trying to work, keep house, raise children, and begin dating again after a divorce.
*Noon, 2203 Angell. Free. 763-2047.*

**★"Retirement Research: Gender Issues": U-M Institute of Gerontology/ Committee for Gender Research**
Duke University sociologist Angela O'Rand discusses **"Conjugal Role Structure and Joint Retirement"** and other issues related to women, retirement, and gender differences in work patterns. This is the first in a series of five lectures to continue through April.
*3-5 p.m., Rackham East Conference Room, 915 E. Washington. Free. 763-4470.*

**★Introduction to the Use of Affirmations and Therapeutic Breathing Technique**
Talk by registered rebirther Gretchen Gardner.

*7:30–9:30 p.m., 1402 Hill (corner of Olivia). Free. 665–8410.*

**★General Meeting:**
**Washtenaw Audubon Society**

U-M Botany and Natural Resources Professor Warren Wagner presents a slide show and talk on **"Plant Hybrids in the Wild."** Wagner, the co-author of the recently published *Trees of Michigan,* is one of the Society's most popular speakers.

*7:30 p.m., U-M Botanical Gardens, 1800 Dixboro. Free. 663–4905.*

**★University Philharmonia/**
**Concerto Competition Winners**

Hear tomorrow's stars today. Twelve of the School of Music's prize students—six tonight with the University Philharmonia and six tomorrow with the University Symphony Orchestra—display their talents as featured soloists.

*8 p.m., Hill Auditorium. Free. 763–4726.*

**FILMS**

**AAFC. "Beware of a Holy Whore"** (Rainer Werner Fassbinder, 1970). Members of a movie cast torture each other to serve the "holy whore" of the cinema. German, subtitles. Old A&D, 7 p.m. **"The Bitter Tears of Petra Von Kant"** (Rainer Werner Fassbinder, 1972). A fashion designer, her contented "slave," and a model act out a sado-masochistic romance. German, subtitles. Old A&D, 8:45 p.m.

## 17 WEDNESDAY

**★Reporting Day Docent Tours:**
**U-M Museum of Art**

Parents are invited to bring their children to the Museum for 30–45 minute guided tour. Reservations requested.

*10 & 11 a.m., U-M Museum of Art. Free. 763–1231.*

**★"Sexual Abuse/Incest: A Family Problem":**
**Washtenaw County Coordinating Council**
**for Children at Risk**

Kathleen Faller, co-director of U-M's Project on Child Abuse and Neglect, lectures on the problem of sexual abuse of young children.

*Noon–2 p.m., Juvenile Court Assembly Room, 2270 Platt. Free. 973–RISK.*

*Azechi's "Man Holding a Bird" is part of the Marson, Ltd., Exhibition and Sale, Thurs.–Fri., Feb. 18–19.*

**Junior Theater Company Auditions:**
**Ann Arbor Recreation Department**
See 15 Monday. 7 p.m.

**★"Exercise in Arthritis: Therapy and Recreation": Washtenaw County**
**Volunteer Unit of the Arthritis Foundation**

Talk by Barbara Figley, the physical therapy program director of the U-Hospital Arthritis Center.

*7–9 p.m., 2nd floor conference room, 2301 Platt. Free. 663–3433.*

**★"What's Happening in Angola":**
**Young Workers Liberation League**

Talk by YWLL national chairman James Steele, the sole U.S. representative to the first Congress of the Youth of MPLA (the ruling Party of Labor of Angola). Co-sponsored by PIRGIM and U-M Center for Afro-American and African Studies.

*7:30 p.m., Schorling Auditorium, School of Education, Monroe at East U. Free.*

**University Symphony Orchestra/**
**Concerto Competition Winners**
See 16 Tuesday. 8 p.m.

**FILMS**

**CFT. "Fellini Satyricon"** (Federico Fellini, 1970). Ravishing, ghastly decadence in pre-Christian Rome. Italian, subtitles. Mich., 4, 7 & 9:15 p.m.

## 18 THURSDAY

**★Marson Ltd. Art Exhibition and Sale**

Marson is a Baltimore gallery with an exceptional collection of Oriental art which comes to Ann Arbor two or three times a year and has developed a large local following. The exhibit includes some 500 pieces—woodblocks, prints, paintings, manuscripts, etc.—from China, Japan, India, Nepal, Thailand, and Tibet. Some 18th and 19th century pieces and works by contemporary artists of international stature such as Saito, Mori, Azechi, Katsuda, and Maki.

*10 a.m.–8 p.m., Michigan Union. Free. 763-5900.*

**★Careers in Technology: U-M Center for**
**Continuing Education of Women**
**Career of the Month**

A panel of women in technical fields discuss their professions, academic and employment backgrounds, and opportunities for growth in their fields.

*Noon–2 p.m., Rackham East Conference Room, 915 E. Washington. Free. 764-6555.*

**Sew 'N' Show Luncheon:**
**Newcomers/Coterie Club of Ann Arbor**

Coterie members model their handmade fashions. Potluck luncheon; salad and dessert provided. Babysitting available for $1.50 per child.

*1–3 p.m., Packard Road Baptist Church, 2580 Packard. $3. Reservations must be made by February 12. Call Fran Middaugh, 663-5162.*

**★Open House: EMU Reading Academy**

A chance to check out this free program for increasing literacy in Washtenaw County. The Academy uses community volunteers to tutor individually American or foreign-born students who wish to improve their reading, writing, or speaking skills.

*3:30–6:30 p.m., 126 Boone Hall, EMU campus. Free. 487–0040.*

**U-M Women's Basketball vs. Saginaw Valley**

*7 p.m., Crisler Arena. $1. 764–0244.*

**★Monthly Meeting:**
**Women's Community Center**

A forum designed to inform the public of the status of efforts to establish a Women's Community Center. Also, a chance to let planners know what you would like to see the Center accomplish or to get involved yourself.

*7:30 p.m., Ann Arbor Public Library. Free. 663–0489.*

**"For Heaven's Sake":**
**Thurston Community Players**

The Thurston Players 8th annual show is a musical comedy about two men who arrive at the "Pearly Gates" but can't be admitted to Heaven until their lives are reviewed. Written by Joann Gustafson, a Thurston Elementary School parent.

*8 p.m., Clague Intermediate School Auditorium. Tickets $2.25 (children through sixth grade, $1.25) at Crown House of Gifts in Plymouth Mall, Handcrafts in Plymouth-Green Shopping Center and at the door. 663–5902.*

**Shirley Chisolm:**
**EMU Guest Artist and Speaker Series**

An independent-minded and articulate leader of the Black Congressional Caucus, Congresswoman Chisolm boasts that she is "unbought and unbossed." Her topic has not been announced.

*8 p.m., Pease Auditorium, EMU campus. $3.50. 487–3045.*

**★Concert of the Month:**
**Michigan Union Arts Program**

Baritone Richard Taylor, accompanied by pianist Akiko Matsuo, performs songs by Handel, Schumann, Ravel, Harris, DaCosta, and Still.

*8 p.m., Michigan Union Pendleton Room. Free. 763–5900.*

**Ann Arbor Cantata Singers**

This community group, under the direction of Bradley Bloom, performs Brahms' Neue Liebeslieder Waltzes and Reuter's Hochzeit Lieder.

*8 p.m., St. Andrew's Episcopal Church, 306 N. Division. $4.50 (students, $2.25). 663–7146.*

**"Ageless India": U-M International Center**
**World Adventure Series**

Film explores Indian village life, Hinduism, Jaipur, the Taj Mahal, and more. Preceded by a cafeteria-style dinner featuring Indian cuisine,

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5-7:15 p.m., Michigan League dining room (approximately $5).
*8 p.m., Auditorium A, Angell Hall. $3. 764-9310.*

**Ornette Coleman: Eclipse Jazz**
An innovator of atonal music, which he christened "free jazz," Coleman is finally getting his due recognition as one of the major creative forces of twentieth century music, jazz or otherwise. Coleman did his apprentice-work playing saxophone with bebop bands in LA during the 50's and with classical ensembles in England and on the Continent during the 60's. He developed his "harmelodic" theories in the late 60's, and his work since is probably the most influential in contemporary jazz.
*8 p.m., Power Center. Tickets $8.50 at the Michigan Union Box Office and all CTC outlets. 763-6922.*

**Versailles Chamber Orchestra: University Musical Society**
This world-renowned ensemble makes its Ann Arbor debut under conductor Bernard Wahl.
*8:30 p.m., Rackham Auditorium. Tickets $5.50-$8.50 at Burton Tower and at the door. 665-3717.*

**FILMS**

**ACTION. "The Accident"** and **"Danger, Radioactive Waste."** Two films about the dangers of nuclear energy. Free. UGLI, 8 p.m. **CFT. "Chinatown"** (Roman Polanski, 1974). Jack Nicholson, Faye Dunaway. Mich., 4 & 9 p.m.

## 19 FRIDAY

★ **Marson Ltd. Art Exhibition and Sale**
See 18 Thursday. 10 a.m.-5 p.m.

**"When to Say Stop": Ann Arbor Area Resolve**
A panel discussion on when to stop efforts to resolve infertility problems.
*7:30 p.m., Ann Arbor Public Library. Free. 994-3299.*

★ **"Your Power to Heal": School of Metaphysics**
Vic Vigansky tells you how to unlock your natural healing potential through positive thinking. Also this month, School of Metaphysics Director Laurel Fuller explains the key to dream interpretation in a lecture entitled **"Who Was That Stranger in My Dreams Last Night?"**
*7:30 p.m., 1029 Fountain (off Miller). Free. 996-1363.*

**"Healing of the Nations": Wholistic Health Council**
Local chiropractor Robert Rose discusses the International Health Foundation's creation of a "Health Project" to "open channels of communication between existing planetary leadership and the directives of universal consciousness." Preceded at 7 p.m. by an herb tea.
*7:30 p.m., 229A Angell Hall (basement). $2 (sutdents, $1). 761-1446.*

**Radio City at the Michigan: Michigan Community Theater Foundation**
The Ann Arbor Ballet Theater performs Saint Saens' "Carnival of the Animals," choreographed by Carol Sharpe. The music is very representative of the animals: it opens with proud leonine roaring and includes wild asses, hens & chickens, an aquarium, and more. Includes Michael Fokine's famous ballet, Dying Swan, but this is the first time, as far as Sharpe can discover, that the entire "Carnival" has been done as a ballet. Preceded by an organ overture by Rupert Otto, and followed by a showing of the film, "The King and I" (Walter Lang, 1956), starring Yul Brynner and Deborah Kerr.
*8 p.m., Michigan Theater. $3.50 (members, $2.50). 668-8480.*

★ **U-M Piano Recital**
U-M graduate student Timothy Hoekman performs a program of wide-ranging styles: Bach's Prelude and Fugue in D major, Brahms' Variations and Fugue on a Theme by Handel, Beethoven's Sonata in E major, and Ginastera's Piano Sonata No. 1. Though still a student, Hoekman is one-half of the professional vocal/piano duo Andiamo. The vocalist is Carla Connors, a winner in the School of Music's Concerto competition who is performing February 17 (see listing).
*8 p.m., Recital Hall, School of Music Bldg., Baits Drive (off Broadway), North Campus. Free. 763-4726.*

**FILMS**

**AAFC. Erotic Film Festival.** The best of the 2nd Annual New York Erotic Film Festival, including **"The Funky Fingers Foam Mattress Company."** Eleven films. MLB 3, 7 & 10:20 p.m. **Sextoons.** A

collection of the best and the funniest of animated erotica. **ACTION. "You Can't Take It with You"** (Frank Capra, 1938). Jimmy Stewart, Jean Arthur. MLB 4, 7 p.m. **"Mr. Deeds Goes to Town"** (Frank Capra, 1936). Gary Cooper, Jean Arthur. MLB 4, 9 p.m. **CFT. "The King and I"** (Walter Lang, 1956). Yul Brynner, Deborah Kerr. Mich., 4, 7 & 9 p.m. **CG. "The Gay Divorcee"** (Mark Sandrich, 1934). Fred Astaire, Ginger Rogers. Old A&D, 7 p.m. **"An American in Paris"** (Vincent Minnelli, 1951). Gene Kelly, Leslie Caron. Old A&D, 9 p.m. **C2. "Wuthering Heights"** (William Wyler, 1939). Laurence Olivier. AH-A, 7 & 9 p.m.

## 20 SATURDAY

**Recycle Ann Arbor**
See 6 Saturday. Collection date for the area bounded by Main, Liberty, Miller, and Maple.

**U-M Men's Swimming vs. Michigan State**
*2 p.m., Matt Mann Pool. $1. 764-0244.*

**"Tom Sawyer": Young People's Theater**
See 6 Saturday. 2 p.m.

**U-M Men's Basketball vs. Iowa**
*4 p.m., Crisler Arena. $5. 764-0244.*

**Contra, Quadrille, and Square Dance: Cobblestone Country Dancers**
All dances taught; beginners welcome. Live music.
*6-8 p.m. (19th century styles: free). 8 p.m.-midnight (contemporary styles: $2.50), Webster Community Hall, across from Webster Church on Webster Church Rd. (take Miller west to Zeeb, north to Joy, north onto Webster Church). 662-1642.*

**U-M Women's Basketball vs. Dayton**
*After men's game (approx. 7 p.m.), Crisler Arena. $1. 764-0244.*

**U-M Wrestling vs. Ohio State**
*7:30 p.m., Crisler Arena. $1. 764-0244.*

**FILMS**

**AAFC. "Images"** (Robert Altman, 1972). Susannah York. MLB 3, 7 p.m. **"Don't Look Now"** (Nicholas Roeg, 1973). Julie Christie, Donald Sutherland. MLB 3, 9 p.m. **CFT. "Take the Money and Run"** (Woody Allen, 1969). Woody Allen, Janet Margolin. Mich., 4, 7 & 10 p.m. **"And Now for Something Completely Different"** (McNaughton, 1971). Skits and parodies by the Monty Python gang. Mich., 5:30, 8:30 & 11:30 p.m. **CG. "It Happened One Night"** (Frank Capra, 1934). Clark Gable, Claudette Colbert. Old A&D, 9 p.m. **"San Francisco"** (W. S. Van Dyke, 1936). Clark Gable, Spencer Tracy, Jeannette MacDonald. Old A&D, 7 p.m. **C2. "Lost Horizon"** (Frank Capra, 1937). Opulent escapist spectacle. AH-A, 7 p.m. **"The Prince and the Pauper"** (William Keighley, 1937). Errol Flynn, Claude Rains. AH-A, 9:05 p.m.

## 21 SUNDAY

**Winter Spectacular: Ann Arbor Model Railroad Club**
Model railroaders, collectors, and train buffs from five states gather to display, trade, and sell model railroad equipment and memorabilia. Features four operating train layouts, railroad movies and slides, demonstration of model building techniques, and a flea market. Also, manufacturers' display of products—a first for this annual show now in its eleventh year.
*10 a.m.-4:40 p.m., Pioneer High School. $1.50. 761-6994 (days).*

**Winter Wildlife: Sierra Club**
A tour of Waterloo Nature Center, a slide program on winter wildlife, and a winter wildlife walk.
*1 p.m. Meet at Ann Arbor City Hall parking lot. 50¢. 662-0361.*

**U-M Wrestling vs. Wisconsin**
*2 p.m., Crisler Arena. $1. 764-0244.*

**"Merlin the Magician": Young People's Theater**
See 7 Sunday. 2 p.m.

**Ars Musica**
The program features Vivaldi's ever-popular Four Seasons. These four concertos for solo violin with harpsichord and strings incorporate many imitated natural sounds, including bird calls, fox hunts, gun shots, a drunken slumber, chattering teeth, several storms, and more. Each concerto features a different soloist: Shigetoshi Yamada (spring), Keith Graves (summer), Daniel Foster (autumn), and Sarah Sumner (winter). Ars Musica performed Four Seasons at its very first concert ten years ago, but at that time modern instruments were used. This time the Ann Arbor-based baroque ensemble uses the early instruments for which they have become known. Also on the program, a quartet for flute, viola, cello, and piano-forte by C. P. E. Bach, and the Ann Arbor premiere of a concerto for orchestra by Hurlebusch which Ars musica director Lyndon Lawless discovered in the School of Music Library.
*3 & 8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $4-$7 at Liberty Music, the Michigan Theater Box Office, and at the door. 662-3976.*

**"Welcome, New Zealand": Kiwanis Travel and Adventure Series**
"The romance, drama, and excitement found in one of the earth's most fabulous group of islands. . . .A vacation long to be remembered." Film with live narration by Robert O'Reilly.
*3 p.m., Michigan Theater. $2. 668-8480.*

**★ "The Hungarian Hurdy Gurdy": Stearns Collection of Musical Instruments**
A lecture and demonstration by Hungarian Robert Mandel.
*3 p.m., Stearns Bldg., corner of Baits and Broadway, North Campus. Free. 995-2959.*

**★ Ann Arbor Symphony Orchestra**
Edward Szabo conducts a program highlighted by Stravinsky's Firebird Suite and Kodaly's Concerto for Orchestra, in observance of the centennial of both composers' births. Also on the program, three excerpts from Act III of Wagner's Die Meistersinger and Debussy's Rhapsody for Saxophone and Orchestra, with Donald Sinta, saxophone soloist.
*3:30 p.m., Hill Auditorium. Free.*

**FILMS**

No films.

## 22 MONDAY

**King Crimson: Tidal Wave Series**
The original King Crimson pioneered the synthesized sound with such hits as "In the Court of the Crimson King" and "20th Century Schizoid Man" before disbanding in the mid-Seventies. After a number of solo projects and collaborations with fellow rock avant gardists Brian Eno and David Byrne, Robert Fripp reformed his old group, took them on the road (they sold out Nitro's in Detroit last fall), and issued a new lp, "Discipline." This is listening, not dancing, music. On the creative edge yet still within range of the larger pop audience, King Crimson is already being heralded as "the band of the Eighties." One show only, and it will probably sell out quickly.
*9:30 p.m., Second Chance, 516 E. Liberty. Tickets $9.50 at Schoolkids, PJ's Used Records, and all CTC outlets. 994-5350.*

**FILMS**

No films.

## 23 TUESDAY

**★ "Stop Smoking and Control Your Weight"**
Free introductory session to a five-day program by Leilani Lewis, a psychologist recently moved to Ann Arbor. Reservations required by February 19.
*7-9 p.m., location to be announced. Free. For information, call 769-6090.*

**FILMS**

No films.

## 24 WEDNESDAY

**Clog Dance Practice: U-M Folklore Society**
See 3 Wednesday. No beginning instruction. 7:30-9 p.m. (intermediate and advanced).

**"Major Barbara": Ann Arbor Civic Theater**
One of Bernard Shaw's most brilliantly corrosive comedies, "Major Barbara" focuses on the conflict between an amoral munitions maker and his idealistic daughter. These two antithetical yet equally compelling know-it-alls engage in a sparkling battle of moral wits that persists until everyone discovers that both are fighting virtually unarmed. Directed by Burnette Staebler and starring Susan Morris, Beverley Pooley, Tom Dennehy, and Cathe Wright.
*8 p.m., Lydia Mendelssohn Theater. Tickets $5 (Wed.-Thurs.), $6 (Fri.-Sat.). 662-7282.*

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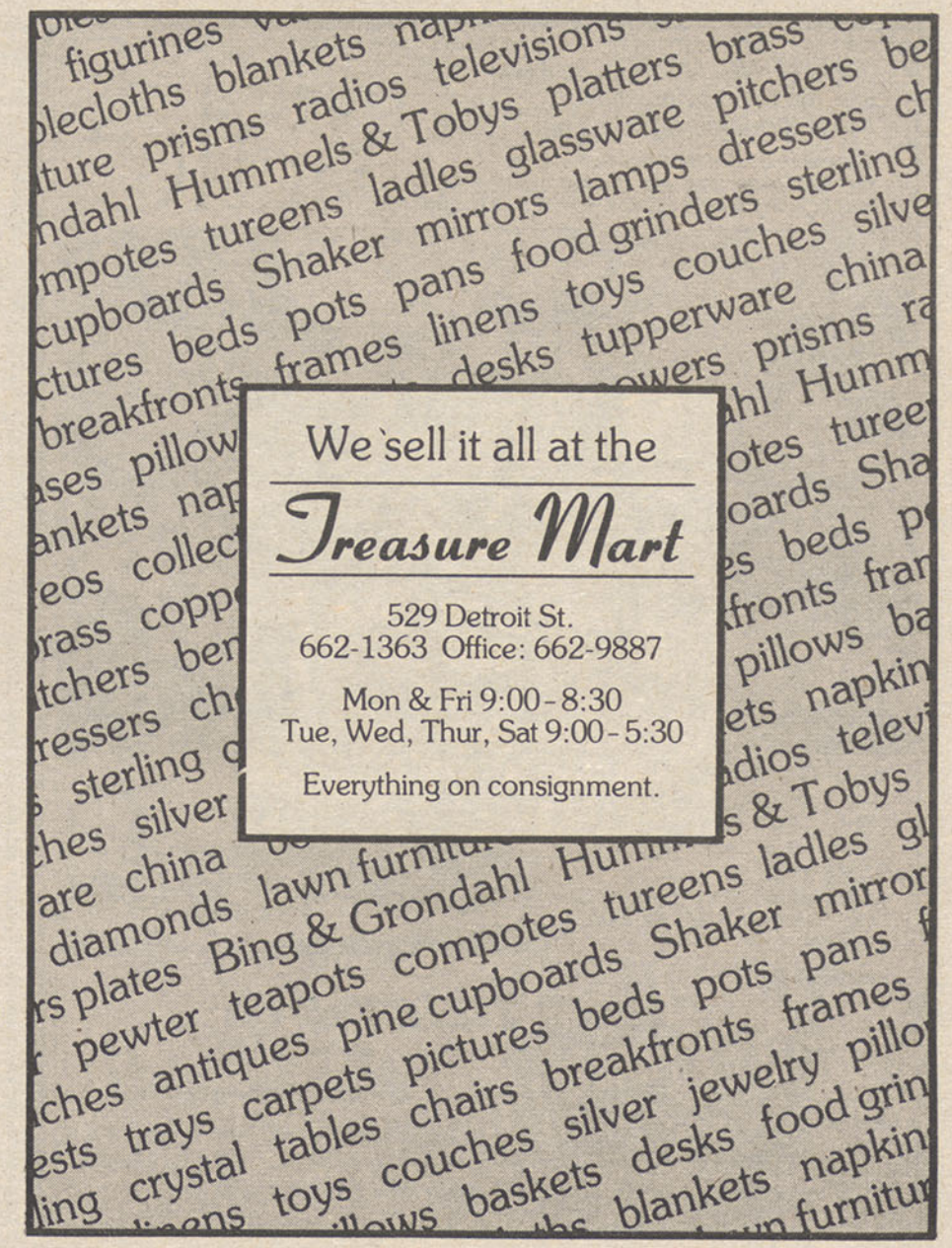

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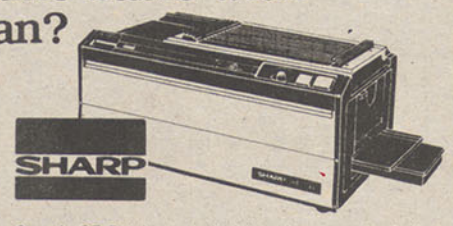


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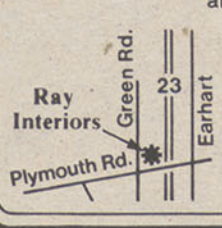


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**FILMS**

No films.

## 25 THURSDAY

**Ann Arbor Trust Lunch and Learn**
Local attorney Susan Westerman discusses the effect of new estate tax laws on estate planning.
*Noon, Campus Inn. $5 at the door (includes lunch). Reservations required. 994-5555, ext. 214.*

**★ Introduction to Rebirthing and Affirmations**
Talk by registered rebirther Elisabeth Brown.
*7:30 p.m., 1402 Hill (back door, red stairs). Free.*

**U-M Men's Basketball vs. Minnesota**
*8 p.m., Crisler Arena. $5. 764-0244.*

**★ Photocopying Session: Washtenaw County Historical Society**
Anyone with old photos of Washtenaw County scenes and events is invited to bring them for a "show and tell," to be copied by Sam Breck for the Historical Society archives. A repeat from last year, when this event brought out more than sixty people with many interesting photos.
*8 p.m., Salvation Army Citadel, 100 Arbana. Free. 663-8826.*

**"Major Barbara": Ann Arbor Civic Theater**
See 24 Wednesday. 8 p.m.

**FILMS**

**AAFC. "Edvard Munch"** (Peter Watkins, 1976). Biographical-sociological-critical treatment of the life of one of the seminal figures of modern art. Old A&D, 7 p.m.

## 26 FRIDAY

**★ "Be More You Fashion Extravaganza": Harper's Bazaar/R.J. Reynolds Tobacco Co.**
Features spring fashions of the major New York clothing manufacturers. Presented by Bazaar editors, with a troupe of models and dancers. The first show of a national tour. Giveaways, coupons.
*2, 4 & 7 p.m., Briarwood Grand Court. Free. 769-9610.*

**★ Peaceable Community Games: Washtenaw County Coordinating Council for Children at Risk**
A training session for "new games," non-aggressive cooperative forms of athletic games. For teachers, social workers, coaches, parents, etc.
*4-6 p.m., County Parks and Recreation Commission gymnasium, 4133 Washtenaw (at Hogback). Free. 973-RISK.*

**"Contraception from a Holistic Perspective": Wholistic Health Council**
Local OB/GYN nurse practitioner Marsha Traxler discusses the benefits and risks of various forms of contraceptives, both male and female. Preceded at 7 p.m. by an herb tea.
*7:30 p.m., 229A Angell Hall (basement)__ $2 (students, $1). 761-1446*

**"South Pacific": Arbecoll Theatrics**
This Rodgers and Hammerstein favorite features such songs as "Some Enchanted Evening," "There is Nothing Like a Dame," and "I'm Gonna Wash That Man Right Out of My Hair." Directed by Russell B. Collins, this production stars former Metropolitan Opera singer Ralph Herbert and Ann Arborites Julia Broxholm and Theodore Rulfs. Carl Daehler conducts the Ann Arbor Chamber Orchestra.
*8 p.m., Michigan Theater. Tickets $4.75-$12.75 in advance by calling Arbecoll at 665-0038 or by mail to Arbecoll, 425 E. Washington #207, Ann Arbor, Mi. 48104; and at the door.*

**"How to Succeed in Business Without Really Trying": Saline Area Players**
Abe Burrows' comic tale of J. Pierpont Finch's airy rise from window washer to the upper echelons of the business world. Frank Loesser's music includes "I Believe in You" and "The Brotherhood of Man." Directed by David Curtis, starring Mike VanValkenburg, Chris McDaniel, Don Shelton, and Mary Beth Seiler.
*8 p.m., Saline High Auditorium, 7190 N. Maple (north of Michigan Ave.). $4.50 (students and senior citizens, $4). 429-2367.*

**"Major Barbara": Ann Arbor Civic Theater**
See 24 Wednesday. 8 p.m.

**FILMS**

**AAFC. "Stroszek"** (Werner Herzog, 1977). Bitterly funny tale of three Berlin misfits who follow the American Dream to Railroad Flats, Wisconsin. Old A&D, 7 p.m. **"Black Moon"** (Louis Malle, 1975). A woman finds escape from the battle of the sexes among an odd family unaware of this age-old conflict. Old A&D, 9 p.m. **C2. "Laura"** (Otto Preminger, 1944). Gene Tierney, Dana Andrews. AH-A, 7 p.m. **"All About Eve"** (Joseph Mankiewicz, 1950). Bette Davis, Anne Baxter. AH-A, 8:45 p.m.

## 27 SATURDAY

**★ Brownie Bake-Off: Kitchen Port**
Winners discuss their recipes. Entry forms must be received by 5 p.m., February 19; Brownies and recipe must be submitted by 5 p.m., February 26. Judges are Ann Arbor News food editor Catherine Arcure, Mike Schwartz of Monahan's Fish Market, and Foodler on the Hoof caterer Howard Israel.
*10 a.m.-noon, Kitchen Port, Kerrytown. Free. 665-9811.*

**U-M Women's Basketball vs. Illinois**
*Noon, Crisler Arena. $1. 764-0244.*

**★ "Be More You Fashion Extravaganza": Harper's Bazaar/R.J. Reynolds Tobacco Co.**
See 26 Friday. 2, 4 & 7 p.m.

**"Tom Sawyer": Young People's Theater**
See 6 Saturday. 2 p.m.

**U-M Men's Basketball vs. Indiana**
*4 p.m., Crisler Arena. $5. 764-0244.*

**U-M Ice Hockey vs. Bowling Green**
*7:30 p.m., Yost Arena. $3-$4. 764-0244.*

**"A Midsummer Night Revisited": Young People's Theater**
An adaptation of Shakespeare's A Midsummer Night's Dream presented in simplified poetry. A group of lovers and some foolish mortals become involved in a quarrel between the King and Queen of Fairies. A reworked and expanded version of last year's YPT production, "Robin Goodfellow."
*8 p.m., The Performance Network, 408 W. Washington. $2 (young people high school and under, $1). 996-3888.*

**"Major Barbara": Ann Arbor Civic Theater**
See 24 Wednesday. 8 p.m.

**"South Pacific": Arbecoll Theatrics**
See 26 Friday. 8 p.m.

**"How to Succeed in Business Without Really Trying": Saline Area Players**
See 26 Friday. 8 p.m.

**FILMS**

**AAFC. "Women in Love"** (Ken Russell, 1970). Alan Bates, Glenda Jackson, Oliver Reed, Jennie Linden. Based on Lawrence's novel. MLB 3, 7 & 9:15 p.m. **C2, "Rebecca"** (Alfred Hitchcock, 1940). Joan Fontaine, Laurence Olivier. Old A&D, 7 p.m. **"To Catch a Thief"** (Alfred Hitchcock, 1955). Cary Grant, Grace Kelly. Old A&D, 9 p.m.

## 28 SUNDAY

**★ Blue Trail in Winter: Washtenaw County Parks and Recreation Nature Walks**
Come prepared for two hours in the cold along the Botanical Gardens' Blue Trail. This trail encompasses the eastern half of the property and skirts many different habitats. Weather permitting, there may be some good birds.
*10 a.m., Matthaei Botanical Gardens, 1800 Dixboro. Free. 994-2575.*

**"The Three Musketeers": Young People's Theater**
See 14 Sunday. 2 p.m.

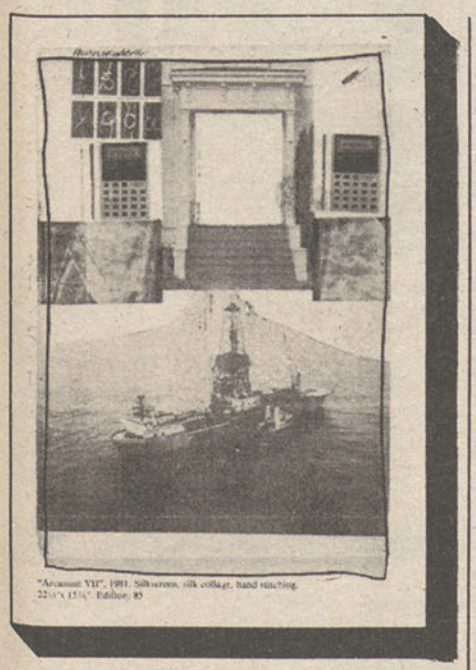
**Homegrown Women's Music Series**
Performances by Artemis, a classical trio from Detroit; folk and original songs by Ann Arborite Yarrow; and comedy and music by Ann Arbor's S.L. Storrer and Company.
*7 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.*

**"A Midsummer Night Revisited": Young People's Theater**
See 27 Saturday. 8 p.m.

**FILMS**

No films.

# GALLERIES & EXHIBITS



*Robert Rauschenberg's "Arcanum VII" is at Alice Simsar Gallery, Jan. 16–Feb. 17.*

**Alice Simsar Gallery**
301 North Main. 665–4883.
*Hours: Tues.–Sat., 10 a.m.–5 p.m.*

**ROBERT RAUSCHENBERG: Acranum I–XIII**
*January 16–February 17.*

A suite of thirteen print collages using silk-screen, silk collage, paper collage, hand coloring, and watercolors by the artist who has been called the most important painter in establishing the vocabulary of American pop art.

**ADJA YUNKERS: Recent Paintings and Pastels**
*February 20–March 24.*

A collection of very large works by this 82-year-old Latvian-born artist who came to the U.S. in 1947. His paintings are known for their emphasis upon the materials used, such as the characteristics of the paper or the qualities of paint, thick or thin, smooth or dense with texture.

**Ann Arbor Art Association**
117 West Liberty. 994–8004.
*Hours: Mon.–Sat., 10 a.m.–5 p.m.*

**THEN AND NOW: Ann Arbor Women Painters' Juried Show and Retrospective**
*February 4–26.*

The 30th annual current membership show is juried by EMU art professor Ellen Wilt. Also an invitational retrospective of both old and new works by previous members. AAWP has grown from a 17-member study group of the Ann Arbor Art Association to an independent organization with 94 active working members. Opening reception, 7–9 p.m., February 5.

**The Blixt Gallery**
229 Nickels Arcade. 662–0282.
*Hours: Mon.–Sat., 10 a.m.–5 p.m.*

**LUCIEN CLERGUE: Portraits of Picasso and Nude Studies**
*February 1–March 13.*

Clergue is a Picasso protege, and his photographs show Picasso in a variety of situations—in his studio, on the beach, with his family—over a 20-year period. One of the founders of the Arles Festival of Photography and Film, Clergue is best known for his romantic nude studies, which exhibit an interest in the intermingling textures of flesh, water, and sand.

**Clare Spitler Works of Art**
2007 Pauline Court. 662–8914.
*Hours: by appointment.*

**CHERYL ROARK: Watercolors**
*February 7–March 20.*

52 small watercolors by a primarily self-taught artist whose work is being exhibited for the first time.

**William L. Clements Library**
South University at Tappan. 764–2347.
*Hours: Mon.–Fri., 9 a.m.–noon; 1–5 p.m.*

**FIRE!**
*January 4–February 28.*

Firefighting and famous fires of 18th–19th century America as shown in manuscripts, books, and prints.

**Contemporary Graphics**
548 South Main. 665–9868.
*Hours: Tues.–Fri., 11 a.m.–6 p.m.; Sat., 10 a.m.–5 p.m.*

**GALLERY ARTISTS**
*All month.*

Original graphics by contemporary world-class artists, including Chagall, Miro, Erte, Boulanger, Max, and Jamie Wyeth. Also, some watercolors and drawings by Erte and Dali.

**Dan Fletcher Photography Studio and Gallery**
209 South Main. 995–7233.
*Hours: Mon.–Fri., 9:30 a.m.–5:30 p.m.; Sat., by appointment.*

**DAN FLETCHER: Potpourri**
*All month.*

International children's portraits, African animals, and some examples of Fletcher's work in restoration and copy of local turn-of-the-century natural light portraiture.

**De Graaf-Forsythe Galleries**
201 Nickels Arcade. 663–0918.
*Hours: Mon.–Sat., 10 a.m.–5 p.m.*

**HAITIAN PRIMITIVES**
*February 20–March 18.*

Oils on canvas and board by a variety of contemporary Haitian primitives, a self-consciously naive school of painters whose work reflects the influence of voodoo and other motifs of black culture.

**Hatcher Library Rare Book Room**
711 Hatcher Library, U–M campus. 764–9377.
*Hours: Mon.–Fri., 10 a.m.–noon; 1–5 p.m.; Sat., 10 a.m.–noon.*

**SEVENTY YEARS OF SOCIAL PROTEST: The Labadie Collection 1911–1981**
*November 30–February 27.*

The Rare Book Room's Labadie Collection, one of the nation's foremost collections of social protest literature, marks its 70th anniversary with an exhibit of highlights. Items shown illustrate the diversity of form and subject found in the field. Subjects covered include American and European anarchism, communism, socialism, labor movements, the IWW, civil liberties, black nationalism, the radical right, sexual freedom, the Spanish Civil War, and famous cases such as Sacco-Vanzetti and the Scottsboro Boys. Included are books, serials, pamphlets, printed ephemera, posters, photographs, and manuscripts.

*Cheryl Roark watercolors at Clare Spitler Works of Art, Feb. 7–March 20.*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*A fragment of the "Map of Paradise" and a scaraboid in the form of a sleeping figure are part of the Goudsmit Collection at Kelsey Museum, Jan. 30–May 9.*

**Heritage Art Gallery**
300 North Huron, Ypsilanti. 482–2900.
*Hours: Mon.–Fri., 10 a.m.–5:30 p.m.; Sat., 11 a.m.–4 p.m.*

**MIXED MEDIA SHOW: Eight Michigan Artists**
*January–February*

Eight artists from throughout Michigan. Includes blown-glass, lettered-glass, sculpture, ceramics, serigraphs, etchings, photographs, and watercolors.

**The Hermitage**
1808 Hermitage. 662–2329; 662–5551.
*Hours: Mon.–Sat., 10 a.m.–4 p.m.*

**ARTS AND FLOWERS: Designers Showcase House**
*February 14-March 14.*

Thirty area decorators demonstrate their designing skills by taking a room or area in this elegant three-story Georgian mansion built in 1917 by Judge Marvin Ives, the developer of Ives Woods. Includes more than $100,000 of art works, a multitude of fresh flowers, live music, a cafe, and a functioning outdoor hot tub. Admission is $5 (children, students, and senior citizens, $2.50). All proceeds go to the Guy Palazzola Art Scholarship for U–M art students. (The U–M School of Art gives no scholarships.) Palazzola, who died in 1978, was a U–M art professor known for the care and support he gave to the creative individuality of each of his students.

**Kelsey Museum of Ancient and Medieval Archaeology**
434 South State. 764–9304.
*Hours: Mon.–Fri., 9 a.m.–4 p.m.; Sat.–Sun., 1–4 p.m.*

**THE SAMUEL A. GOUDSMIT COLLECTION OF EGYPTIAN ANTIQUITIES: A Scientist Views the Past**
*January 30–May 9.*

An eminent physicist who taught at U–M from 1927 to 1941, Goudsmit was an amateur Egyptologist whose extensive collection of Egyptian antiquities was donated to the Kelsey after his death in 1978. This exhibit celebrates the arrival of this collection, which is dominated by an impressive collection of fine scarabs and seals. Also, several Old Kingdom reliefs, an artist's sketch slab of the New Kingdom, several illustrated papyrus fragments of the Egyptian *Book of the Dead*, jewelry, wood and stone sculpture, textiles, and amulets. Gallery talks every Sunday at 2 p.m.

**Lotus Gallery**
617 East Huron. 665–6322.
*Hours: Mon.–Sat., 11 a.m.–6 p.m., and by appointment.*

**GALLERY WORKS**
*All month.*

Antique Asian Art is all media, including prints, paintings, ceramics, ivories, and bronzes. Also, contemporary American Indian ceramics.

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**Intermedia Gallery**
McKenny Union, EMU campus. 487-1268.
*Hours: Mon., 9 a.m.-8 p.m.; Tues.-Thurs., 9 a.m.-6 p.m.; Fri., 9 a.m.-4 p.m.*

**NEO NEO (NEO)**
*February 1-12.*

This invitational student show features paintings, assemblages, sculpture, photography, drawings, and video shows.

**PAUL COLLINS: Graphite Drawings**
*February 15-26.*

Collins is a former Grands Rapids sign painter whose artistic career took off when Steve McQueen bought some paintings he had entered in a show. In conjunction with EMU's celebration of Black History Month.

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**Michael Curtis Gallery**
326 West Liberty. 668-7770.
*Hours: by appointment.*

**GALLERY ARTISTS**
*All month.*

Varieties of traditional figurative art, including watercolors by Michael Kozmiuk, sculpture and paintings by William Girard and Michael Curtis, and weavings by Urban Jupena.

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**Middle Earth**
1209 South University. 769-1488.
*Hours: Mon.-Sat., 10 a.m.-9 p.m.; Sun., noon-6 p.m.*

**TRADITIONAL JAPANESE CLOTHING**
*All month.*

Includes kasuri workjackets (kasuri is a cotton cloth woven of ikat-dyed threads), obi (kimono) belts, silk kimonos, tie-dyed sashes, and silkscreen workjackets.

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**Museum of Art**
South State at South University. 763-1231.
*Hours: Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m.*

**INUIT PRINTS**
*January 9-February 28.*

A selection of Inuit (Canadian Eskimo) stonecut prints from the collection of Gene and Sadye Power, who in 1952 founded Eskimo Art, Inc., to promote an American market for traditional Inuit carvings. Later it promoted this more recently developed graphic art as well.

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**Native Man Galleries**
1130 Olivia. 994-3106.
*Hours: Fri.-Sat., 10 a.m.-5 p.m., and by appointment.*

**MELANESIAN JEWELRY**
*All month.*

Authentic (worn) decorative and ceremonial pieces made of shells, bones, teeth, beads, and fur. Includes neck pieces, bracelets, belts, nose pieces, head pieces, and some penis ornaments.

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**North Campus Commons**
Bonisteel at Murfin, North Campus. 764-7544.
*Hours: Mon.-Fri., 7:30 a.m.-5 p.m.*

**GEORGE AND EATHEL MENDENHALL: Photographs**
*January 11-February 19.*

Color photographs of Near Eastern village life and archaeological monuments by this U-M professor of Near Eastern Studies and his wife. Also, some of Eathel's paintings and drawings of Near East landscapes and village scenes, and photographs overlooking Ann Arbor from the Mendenhalls' home on Cedar Bend Drive.

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**Phoenix Gallery**
225 S. Ashley. 995-5151.
*Hours: Wed. and Fri., 11 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m.; and by appointment.*

**OPENING EXHIBITION**
*December 4-February 28.*

Small watercolor landscapes and seascapes by Kingsley Calkins; impressionistic landscapes by David Sharp; figurative bronze sculpture by John Pappas; and ceramic pottery and bottles with many experimental glazes by John Loree.

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**Rackham Gallery**
Rackham Building, 3rd floor, 915 East Washington. 764-8572.
*Hours: Tues. & Thurs., noon-8 p.m.; Wed. & Fri., noon-6 p.m.; Sat., noon-4 p.m.*

**IMAGES OF POLISH JEWRY: Arts and Culture**
*February 23-March 12.*

A collection of photographs showing the artistic and intellectual life of pre-World War II Polish Jewry, the largest European Jewish community before its destruction. The first week of this exhibit (February 23-27) features several daily two-hour mini-classes on the subject, with films and introductory talks. School or other groups interested in scheduling such a class should call the U-M Center for Russian and East European Studies (764-0351), which sponsors this exhibit as part of its Festival of Yiddish Culture. Opening reception, 8-10 p.m., March 2.

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**U-M School of Education**
610 East University. 763-4060.
*Hours: Mon.-Thurs., 6 a.m.-8:30 p.m.; Fri., 6 a.m.-7:30 p.m.; Sat., 6 a.m.-1 p.m.*

**ALAN BRIGHTMAN: Ordinary Moments: Expressions of the Disabled Experience**
*January 18-February 6.*

Forty-five color prints by the director of the PBS series, "Feeling Free," in celebration of the International Year of the Disabled Person. Most of the pictured people are from the Boston area. The exhibit premiered at the John F. Kennedy Library in Cambridge, Mass.

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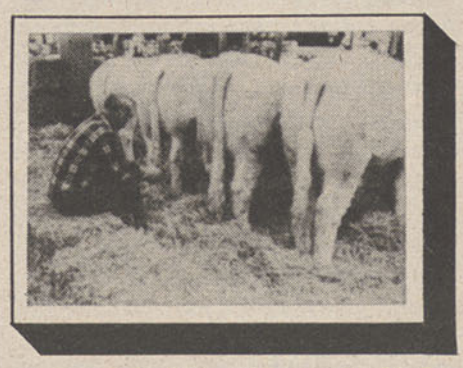

*Dru Shipman's photographs are at the Sill Gallery, Feb. 1-28.*

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**Sill Gallery**
EMU campus (near Lowell and Ford), Ypsilanti. 487-1268.
*Hours: Mon.-Fri., 8 a.m.-5 p.m.*

**PHOTOGRAPHY EXHIBITION**
*February 1-28.*

Features works of three EMU graduates: Lynne Cohen (black and white) and Lucinda Devlin (color), both of whom generally work with objects neatly arrayed in interior spaces, and Dru Shipman, who works with outdoor subjects, often people wittily caught in somewhat bizarre settings. Artists' reception, 3-5 p.m., February 1.

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**Sixteen Hands**
119 West Washington. 761-1110.
*Hours: Mon.-Fri., 11 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.*

**GALLERY ARTISTS**
*All month.*

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**Slusser Gallery**
Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.
*Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-noon.*

**CHAR BICKEL: Spatial Drawings**
*February 10-21.*

Six separate groups of from three to ten eight-foot-high silk panels with abstractly patterned dye drawings hung together in three-dimensional patterns. Also, drawings on paper.

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**Wild Weft**
415 North Fifth Avenue (Kerrytown). 761-2466.
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*February 3-28.*

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# CHANGES

*Selected reports on major changes in retail businesses and noteworthy buildings*

## Chuck E. Cheese Pizza Time Theatre

*An offbeat idea whose time has come.*

**Chuck E. Cheese and a young guest.**

Even before the Ann Arbor franchise opened last December, we had heard lots of talk about The Chuck E. Cheese Pizza Time Theatre, Nolan Bushnell's improbable-sounding amalgam of a giant pizza parlor with kiddie rides, video games, and singing animated robots. Bushnell had been the brains behind the spectacularly successful Atari game company, but when he sold out in 1978 to form the **Pizza Time Theatre**, some associates wondered if there was more than a little truth to the oft-cited connection between genius and madness.

Our curiosity was further heightened by the casual comment of a Pizza Time P.R. person that "what you see is kids running wild." So when Ann Arbor's own Pizza Time Theatre opened in the pink castle on Liberty at Stadium that used to house Roma Hall, we—along with thousands of kids—could hardly wait to check it out. At 5:30 on a cold Sunday afternoon we were lucky to find a parking place. Inside, the establishment immediately struck us as a giant indoor amusement park of the squeaky-clean Disney variety. Two young doormen were busy turning away disappointed sixteen- and seventeen-year-olds barred by state liquor laws from entering without their parents. In their red bowlers and red and yellow outfits (modeled after those of Chuck E. Cheese, himself, the place's gregarious rat host), the doormen and numerous other attendants project the kind of wholesome watchfulness that reassures parents in a place that is generally semi-chaotic.

To simplify serving food in the vast space that seats nearly five hundred, patrons stand in line to order food (pizzas, hot sandwiches, and a twenty-four-item salad bar) and drinks (both beer and soft drinks are sold by the pitcher), then pick up their orders when their numbers are televised. Meanwhile, the kids can be off at the rides (miniature race cars, bulldozers, trains, helicopters, and the like), at the shooting and bowling games, or in the two large video game rooms that together contain eighty-nine of the latest video games.

The main dining area is really more comparable to a vast mess hall, with rows of rugged tables and benches lined up end to end. Here the Pizza Time Players, a robotic crew of amusing animals led by Chuck E. Cheese himself, perform, occasionally for free, otherwise by inserting a quarter. Their musical efforts are rewarded by mad flag-waving on the part of automated banners that project from the walls. Below the elevated stage is a simple sort of maze with mousehole entrances and cut-out windows—a great hit with pre-schoolers who peek out of the windows and chase each other around. Booths line the perimeters of the two smaller rooms, which are dominated by two more singing robot acts, The Beagles (a canine quartet mimicking the early Beatles) and Elvis, our personal favorite, a large brown lion who mumbles authentic-sounding dedications "to all mah fans" before launching into vintage Elvis songs and then, at each song's end, falling into a sudden trance—a bit disconcerting, considering the original Elvis's fate. Patrons may turn around to a gentle tap on the shoulder and find themselves face-to-face with a large purple monster, Mr. Munch, or a laid-back dog, Jasper T. Johns. These and other Pizza Time non-robotic costumed characters circulate through the place, shaking hands, dancing with kids in a circle, even singling out an occasional eligible male for a slow turn to "Love Me Tender."

Bushnell's weird-sounding idea, observed when fully implemented, seems like a gold mine, especially in places like Michigan with long stretches of severe weather. Parents, attracted by reasonably priced food (large pizzas $7.85–$9.95, kiddie hot dogs 99¢, $2.49 for the all-you-can-eat salad bar, $3.75 for a pitcher of Old Milwaukee), can take the kids out to let off some steam while themselves relaxing over beer and wine with friends. (Preschoolers require almost constant attention when the place is crowded, however.) After a few beers, Mom and Dad may well be less stingy about doling out quarters for game tokens and rides.

**The racecar ride with electronic read-out screen is a big hit.**

On a Thursday at lunch, when we had arranged to meet General Manager Chuck Grissom, the scene was quiet but not dead. Two Lamaze mothers' groups had set themselves up in the smaller rooms, where their one-year-olds could crawl around on the newly-vacuumed floors. Even at noon the video games attracted a number of adult players, ranging from men in three-piece suits to couples in jeans.

At thirty-two, Chuck Grissom is a former Marine who had been a tinsmith at Chrysler. "I thought I had it made in the shade," he told us. Then he was laid off in May, 1980. Jobless, he went back to the pizza business, which he had known well earlier, and resubmitted himself to its rigors—its long, late hours and its lack of weekends off. Last year he managed the Pizza Time Theatre in Westland.

What motivates Grissom and other managers to work so hard? Money is part of the deal, of course, but he explained, "I have the feeling that this place is mine. That's how I run it for Mr. I [Michael Ilitch, owner of Little Caesar's, Pizza Station and Chuck E. Cheese's Michigan–Indiana franchisee]. If you have a nine-to-five attitude, you wouldn't be very successful in this business." Grissom takes seriously his role in shaping his employees. "I like to look at myself as a kind of drill sergeant," he said. "I tell the kids, 'When I get through with you, you'll act, walk, and talk like perfect ladies and gentlemen.'" He continues the practice he initiated at Westland of fining employees a quarter each time he catches them with their hands in their pockets, forgetting their hats, or saying "yeah." Proceeds go to the U-M Burn Center. "I also require report cards from school," he said. "I will accept C's—not everybody is brilliant. But when I see C's and D's, their hours are cut till the grades come up. It's not a company policy, it's something I believe in. Had my parents done that to me, I might be a doctor or lawyer today."

Grissom quietly but relentlessly radiates enthusiasm for his job, for the Michael Ilitch Family Fun Centers, for the future of Chuck E. Cheese and company. "It's a diversified opportunity," he explained, "—the video games [which are purchased and strategically deployed by Michael Ilitch, Junior], the food end of it, the community involvement." Chuck E. Cheese will be as big as Mickey Mouse in five years," he continued, echoing the prediction of founder Nolan Bushnell. "They [Disneyworld and Disneyland] are in two places, Florida and California. We're right in the neighborhood."

Ann Arbor's contingent of Chuck E. Cheese's costumed emissaries (who have to be 5'8" or under to fit into the outfits) is now trained and ready to be loaned for promotions, hospital visits, community functions, and youth organizations. They also put in appearances at each birthday party held at The Pizza Time Theatre.

"I guarantee you we'll kill McDonald's birthday business here," Grissom predicts. "They give you a bun on the run. Here there are video games, kiddie games, and a personal visit from Chuck E. Cheese." □


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## BROWNIE BAKE-OFF

February means contest time at Kitchen Port. Our second annual contest will be the Brownie Bake-Off. So—dust off your cake pans that have been tucked away since December holiday time and start baking. The rules are as follows:

1. The *batter* must be chocolate. Pre-packaged mixes may not be used.
2. Four brownies, each measuring 2" x 2" must be submitted on a paper plate covered with clear plastic wrap. Your name should be on the bottom of the paper plate.
3. A 3 x 5 card with name, address, phone number, and recipe must accompany the brownies.
4. Division I (17 years or younger): **1st Prize: $50 Gift Certificate**
   **2nd Prize: $25 Gift Certificate**
   Division II (18 years or older): **1st Prize: $50 Gift Certificate**
   **2nd Prize: $25 Gift Certificate**
5. Entry forms must be received at Kitchen Port by 5 p.m. Feb. 19. Brownies and 3 x 5 card with recipe must be in the store by 5 p.m. Friday, Feb. 26. Judging will take place after the store closes. Winners will be notified by phone that evening. Winners should be prepared to spend Saturday morning, Feb. 27 from 10 to 12 at the store to discuss their recipes and have news photos taken.
6. Kitchen Port staff, judges, and their families are not eligible.
7. Recipes become the property of Kitchen Port.
8. Judges: Catherine Arcure, food editor of The Ann Arbor News
   Mike Schwartz, Monahan's Fish Market
   Howard Israel, caterer, Foodler on the Hoof

**BROWNIE BAKE OFF ENTRY FORM**

Name _____ Phone _____

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# CHANGES

## A new restaurant and a bakery–both French–turn State St. into a food-lovers'

The south side of State Street between the State Theater and Olga's is becoming a food-lover's heaven. Last month two new enterprises joined three existing purveyors of noteworthy food, Jason's, with its unusual sandwiches and diet ice cream; Donburi, the fresh fast-food Japanese restaurant; and J.B. Chips, which turns out fresh batches of chocolate chip cookies throughout the day.

Kurt Boyd's **Croissant Shop** has moved its ovens and baking paraphernalia uptown from its obscure, basement location in the WestSide Work Space on West Huron. In the former Wordprocessor quarters at 209–211 S. State, Boyd turns out fresh croissants (55¢, or 60¢ for chocolate, almond, or chocolate-almond filling), brioches (soft, buttery rolls with jam, melted chocolate, or Gruyere cheese), and demi-baguettes (small loaves of French bread) six days a week. The shop opens when the first bread of the day comes out about seven or seven-thirty in the morning. It closes up when the day's products are sold out, usually around four, sometimes not till seven or so. A graduate of the famous Culinary Institute of America, Boyd started The Croissant Shop in 1978 after a job at Detroit's London Chop House fell through. His business has been mostly wholesale, but State Street will provide high-traffic retail exposure.

On a recent noontime visit we saw a steady stream of traffic, mostly students and office workers stopping by for the more substantial croissants filled with ham and cheese or with brie cheese ($1.25 each). These variations on the classic French crescent roll were inspired, we've heard, in response to McDonald's arrival in Paris. The popularity of the quick American sandwich led French bakers to develop a French alternative to the Big Mac.) Boyd is practically attired in running shoes, jeans, and white apron as he moves from ovens to counter to desk, He is assisted by Siva Grossman, who is not Kurt's wife or the mother of three-month-old Mara Boyd, frequently seen in the shop's corner playpen, or three-year-old Andy Boyd, who also hangs out a lot there. (Their mother, Kurt's wife, works nearby at the U-M.)

Four doors down, in the space occupied by El Greco's and by The Best Steak House before that, is a small (fifty seat), formal, and ambitious French restaurant, named **Escoffier** after Auguste Escoffier, the master *nonpareil* of classic French cooking. Co-owners Tony Perrault and Peter Rasmussen have been most recently maitre d' and general manager at the Lord Fox on Plymouth Road. Isn't it scary, we asked, opening a restaurant today, what with the depressed economy and recent Ann Arbor restaurant glut? "Ann Arbor needs a small, intimate French restaurant," answered the curly-haired, bearded Perrault, who intends to provide some friendly competition for his favorite restaurant in town, The Earle. With a nightclub atmosphere, large bar, and menus of informal French and Italian country dishes, The Earle is quite a different kind of restaurant.

Perrault and Rasmussen have been looking for a location for their restaurant for a year. They had submitted the higher bid for the bankrupt Leopold Bloom's, they said, but the banks involved in the proceedings preferred Larry Bongiovanni, with his longer restaurant experience and greater collateral in his other four establishments. The State Street location turned out to require a lot less investment, anyway. Rasmussen and Perrault expect to avoid major pitfalls of new restaurants because Rasmussen himself will be the chef (a good chef costs between $30,000 and $40,000 a year, he says) and because they have acquired most of the restaurant's attractive furnishings second-hand: an oak and mahagony bar, gold-trimmed scalloped china with underplates in Meissen-like floral patterns, ample chairs from Machus Red Fox in Birmingham.

A very small staff will mean fewer fixed costs. Rasmussen, a burly blond Dane who still has a friendly Scandina-

## Assorted notes

**The Warehouse** at 329 South Main will close after a going-out-of-business sale starting in February. At its original location in the Miller-Main Building it had been a gift and wicker store. New owners dropped the wicker, changed it into a so-called "lifestyle" store, and added contemporary furniture when they moved to South Main Street. The Warehouse's current owner, tax lawyer Ed Gudeman, attributes its demise to downtown parking problems and a poor fall, followed by an only fair Christmas and a dreadful January, with frigid weather. Characterizing his involvement as "a passive investment gone awry" he has spent the better part of the last few months in an effort to save the store. Now he plans to go into private legal practice in Birmingham.

Plants and cut flowers will be available at **Garden Milieu at Kerrytown** on Fridays and Saturdays starting February 12 until summer and again in the fall. Garden Milieu, an established commercial

vian accent, explained, "I came to the conclusion after a lotta years in the restaurant business that small is the way to go." After a four-year apprenticeship at Copenhagen's Hotel Europa and a year's study at the Culinary Institute in Geneva, Rasmussen's career was launched at the U.S. Air Force base in Sondestrom, Greenland, followed by an immensely enjoyable stint directing food operations at the Rhein-Main Air Force Base near Frankfurt.

Since 1968 he's been executive chef at several Detroit-area establishments, including the Detroit Yacht Club, the old Ambassador Restaurant in Ann Arbor's Briarwood Hilton, and the Detroit Civic Center/Cobo Hall, where he supervised serving up to 45,000 people a day. Perrault's background is in wine, and he intends for Escoffier to have the most extensive wine list in town. Currently that honor belongs to The Earle, under the direction of Wine Steward Steve Goldberg ("who should be getting *some* credit from *someone,*" adds Perrault appreciatively). "We will have at least that many [i.e., about two hundred fifty]," said Perrault. "We're shooting for five hundred in a year."

Escoffier will have a separate bar seating about twenty, and some quality wines will be available by the glass. But the place will be primarily a restaurant, Perrault emphasizes, not a late-night bar. Hours are Tuesday through Saturday, 5 to 11, and reservations are recommended. "We are planning on an average bill of twenty bucks a person total—wine, appetizer, entree," Rasmussen said. Plans are for the menu to change weekly. Some samples from the first menu: rack of lamb Richelieu (with stuffed tomatoes, mushrooms, braised romaine lettuce), grilled chicken Diablo, steaks Bordelaise, and poached salmon. Entrees (between $8 and $12) include the house salad, potatoes, and vegetable of the day. Also available: four or five hors d'oeuvres, three soups, two salads, and a number of desserts including white chocolate mousse with fresh raspberry sauce and crepes. The mood will be formal, with waiters in tuxedoes, extra-large tables with two tablecloths, crystal stemware, and a piano tinkling softly in the background. But no particular dress code will be attempted. As Perrault remarked, "All the people with money in this town walk around in blue jeans anyway." □

interior landscape firm, will supply the stand with plants and flowers from nearly every continent.

The little white diner at 333 East Huron, across from the *Ann Arbor News,* has changed hands many times over the years. Last month, it did it again when Johnny Eddins, a supervisor in the U-Hospital cafeteria, bought it from Nick Stamadiamos. So now it's **Johnny's Diner,** and no longer **Big Nick's Lunch.** Eddins says he plans to slowly add Southern dishes to the menu.


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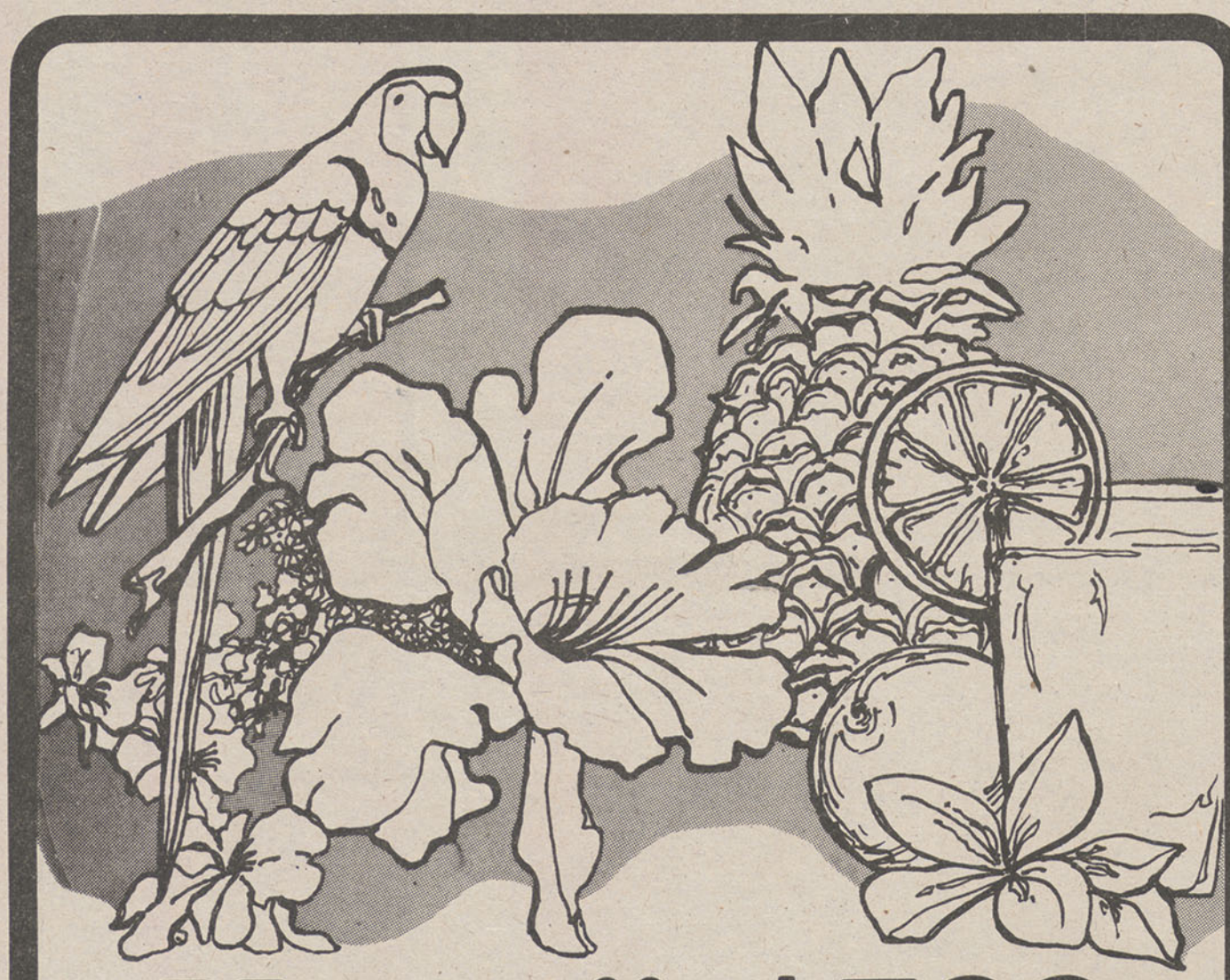

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# CHANGES

## More assorted notes

A number of ailing Ann Arbor retail stores closed after the Christmas selling season was over and the old year was out. Most noticeably, **A&P** decided to close all six of its Ann Arbor-Ypsilanti stores by the end of January. The venerable Atlantic and Pacific Tea Company has been on the ropes for a decade. Once its longtime dominance had been lost to newer, more aggressive competitors like Kroger, its high union wage scales, considerably above the industry-wide norm, created an additional problem in maintaining profitability. Last October the national headquarters decided to close 160 stores, according to spokesman Mike Rourke. "We had to concentrate where we could improve," he said. Ann Arbor's three stores were all within a mile of Kroger's. The big (about 35,000 square feet) A&P's in Maple Village and on Stadium at Industrial are natural candidates for use as other supermarkets or as discount houses, though real estate sources don't expect them to be occupied until the economy shows signs of bottoming out and becoming more predictable. Plymouth Mall's property manager, Peter Allen, would like to convert his vacant 20,000-square-foot A&P space into "a smaller, friendlier, more family-run type of grocery in tune with the neighborhood." A collection of specialty food shops (fish, meat, bakery, produce, cheese, etc.) would be able to compete nicely with the Kroger's down the road, he feels.

Another old name in the Detroit area, **Hughes & Hatcher** men's stores, will also disappear from Ann Arbor. **Century Housewares,** the catalog store at 2111 Packard, also closed its doors.

"This business climate only lets you make one mistake—if that many," one retailer told us. Several small businesses that apparently had used up their allotment of errors closed last month. The 85-room **Crystal House** motel was closed by court order as its principal shareholders, Dimce Misajlovich and Branko Djkordji, and their main creditor, Bank of the Commonwealth, attempted to come to a financial settlement involving overdue mortgage payments and bills. **Sunrise Records,** the soul record store on North Fourth Avenue at Huron, is gone, and kitty-corner from that in the Ann Arbor Inn, the corner retail space was vacated by **The Inn Shop,** purveyors of T-shirts and assorted paraphernalia.

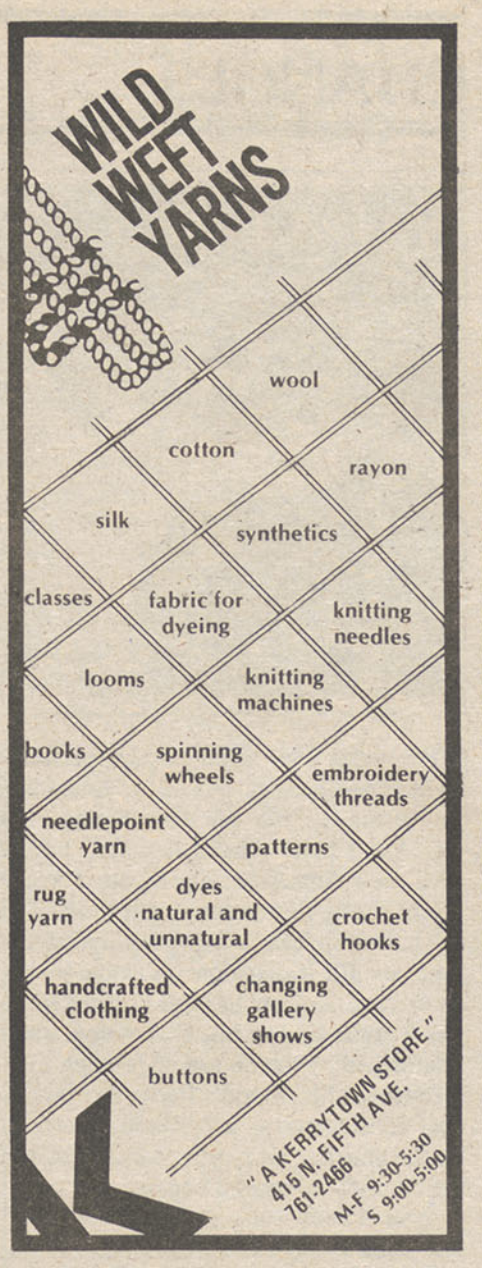
Two attractive downtown crafts shops also closed: **The Country Gate** wicker shop at 205 South Fourth Avenue and **Baobab** folk art shop at Washington and Ashley. Baobab owners Bob and Janice Honeyman, who bought the store from South American art importers Peter and Paula Koepke and Bill Zolkowski, had to move to Texas for their son's health. Unable to sell the store or run it long-distance, they closed it. The space has been leased by **Saguaro Plants,** which occupies the adjoining space on Washington and Ashley. The corner

location gives the plant store room to display and expand its gift items and baskets. At the same time it houses a loquacious parrot. (The current window display of forced narcissus and daffodils is an especially welcome sight this winter.)

A very old name will disappear from Main Street when **Willoughby-Wanty** shoes at 210 South Main closes in March. Owner Tom Willoughby, who has two other stores in the area, blames Briarwood for the demise of the service-oriented downtown shoe store. Its location and the Wanty name go back to 1936, he said, and the store's lineage goes back as far as the nineteenth century. Willoughby intends to move the store to Blissfield, Michigan (population 2,753), following a marketing consultant's advice. That town, conveniently located near store manager Ken Breitner's home, has no shoe store, and Willoughby expects to draw customers from the entire area between Adrian and Toledo. "Why should we spin our wheels in downtown Ann Arbor when we could do better elsewhere?" he asks.

Lest our readers become too depressed, we should point out that some new retail businesses have invested a lot in the area. **Englander** furniture at 2333 S. State had added a new, 12,000-square-foot Ethan Allen showroom that features the popular line of traditional furniture. Andy Gulzevan's **Full Moon Cafe** (at 207 S. Main, where Curtis's Restaurant used to be) promises to be an opulent Victorian setting for food and drink when it finally opens. The **Siam Kitchen,** a Thai restaurant, is due to open in Westgate sometime around February 1.

Two vacant storefronts have been created when owners decided to combine their businesses and residences. **Best Way Carpet Cleaning,** which used to be at Huron and Fourth Avenue, is now run out of owners Steve and Sue Lawrence's home on Eighth Street. Most of their work is in customers' homes, and having a home-office will be convenient when the Lawrence's new baby arrives this month. **The Old Curiosity Shop,** the second-hand store and bookshop which had briefly been located in improbably elegant quarters at 207 S. Fourth Ave. in the renovated Washington Square building, now seems more at home in the big old house at 1202 Packard (former home of Plants Galore). A rich jumble of books and furniture greets the visitor on the front porch. Inside, it is enriched by paper ephemera and bric-a-brac, then descends into the basement, where eight thousand books are waiting to be sorted. The upstairs is the living quarters of owners Eric, Edith, and Gail Eklund. (Edith is Eric's mother.) A front room is dominated by pianos; piano tuning is a sideline of this eccentric business, which claims to have the lowest used book prices in town. Two backyard greenhouses, inherited from Plants Galore, lead the Eklunds to contemplate "doing something with exotic plants" as weil. □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# CHANGES

PETER YATES

For years the vision of the perfect nightclub—the ideal place for listening to live music—has been developing inside Joe Tiboni's head. It would have what most Ann Arbor nightspots lack: a decent dance floor, along with thoughtful amenities like a customer-operated juke box and a coatroom. It would have an exciting atmosphere and a distinctive visual style. For awhile that vision was sidetracked by the notion of reviving the then-closed Mr. Flood's Party. But practical considerations led Tiboni to settle on the Star Bar on North Main Street as the home for his chef d'oeuvre.

Since Tiboni took possession of the Star shortly before Christmas, transforming the grungy place into **Joe's Star Lounge** has been the focus of a spirited effort by volunteers from all spheres of the thirty-year-old Tiboni's colorful Ann Arbor life—from WCBN, where he had started "Nothin' but the Blues"; from the Ann Arbor music scene (he was Flood's sound man for years); from the radical Human Rights Party; all the way back to the Psychedelic Rangers at the old Ann Arbor Blues Festival. Dan Gunning, Angie Jones, Kate Mulligan, Eric Cole, Bill Kennard, and Tim Walsh headed the group of two dozen or so who tore down the Star's dropped ceiling, peeled and scraped away the stinking carpet and adhesive that covered the black and red tiled floors, and cleaned and painted and papered the place.

Extracting Tiboni's vision from his head and making it real proved a big challenge on a limited budget. "I was the only one who saw it," Tiboni explained. "I had had it in my head forever, from seeing too many old movies set in nightclubs." Tiboni, who has an appreciative eye for environmental artifacts, loved the Star Bar's Art Deco touches—the flashy bar back, with round-edged mirrors in the center and illuminated red stripes at the end, a chrome-trimmed canopy, and cutout lights shaped like stars and cocktail glasses. A magnificent stroke of luck was the existence beneath the dropped ceiling of the old pressed metal ceiling, already painted a shiny red. Tiboni's midnight blue walls would set the red off.

Translating vision into an actual, constructed, up-to-code environment was a new experience for Tiboni, and the January 20 opening date might well have come and gone if Peter Dreyfuss, contractor, former gallery owner, and North Main neighbor, hadn't volunteered his services for the last two hectic weeks. "He proved to be my savior," Tiboni said gratefully.

The night before opening, the place still looked like a pit to outsiders, with the stage unpainted, the floor a clutter of work tables, paint cans, and debris. But Dreyfuss was calm and confident. "At midnight the floor polisher comes in. Sometime tomorrow the tables arrive, the mural goes up, the trim goes on. Around four the Jefferson brothers bring in the Saturn lights."

Joe's Star Lounge opened at eight, three hours behind schedule, but the mood was one of a collective celebration. Everyone present, employees and patrons alike, seemed to be grinning knowingly, as if some impossible coup had been pulled off successfully. Tiboni himself acknowledged the feat when, dressed in a white tuxedo, he addressed the packed house before the Madcat/Brubeck Band's opening set. "I meant to make a list of all the people I need to thank for working like crazy so we could get open tonight," he said, "but I was so busy I forgot to. I feel great, but this place is not just for me, it's for all of you. So let's rock this joint!" And with the first keening wail from Madcat's harmonica, that's exactly what everyone proceeded to do.

After the saga of turning Joe Tiboni's dream into reality, everything else is an anti-climax—even the emotion-filled story of how a foul-up kept the city electrical inspector from showing up at the preopening inspection. Then, the next day, he issued a list of citations that closed the club and caused Tiboni to spend the next two evenings at the door apologizing to disappointed patrons. The problems were with existing wiring, not Tiboni's improvements. Now the 150-seat club is open again under a temporary certificate of occupancy. Regular hours are from 4 p.m. to 2 a.m. daily. Soon the video game room will open. Future additions include a cappuccino machine, a neon window sign saying "DANCING" to replace the existing "LIQUOR" (which Tiboni finds distasteful), and, eventually, an exterior marquee to feature each night's band. □

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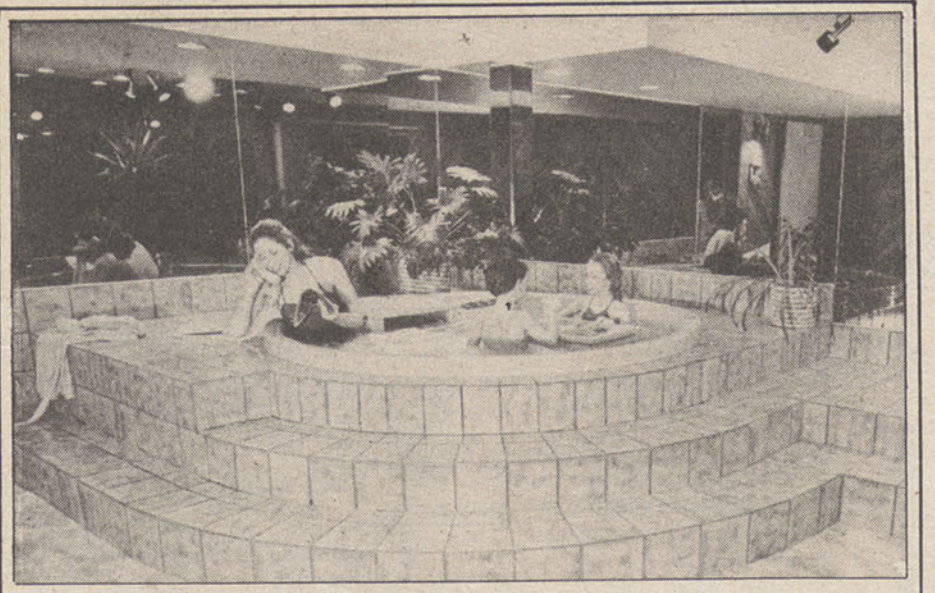

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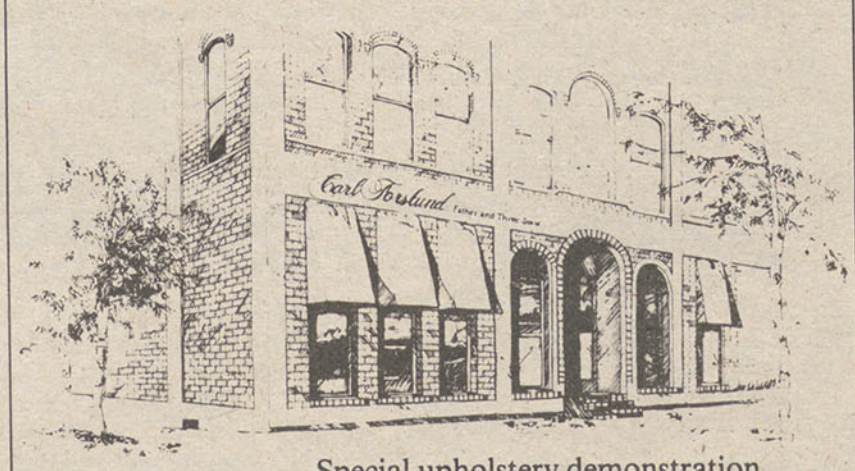


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# NATURE

## The big view of Ann Arbor at the Map Room

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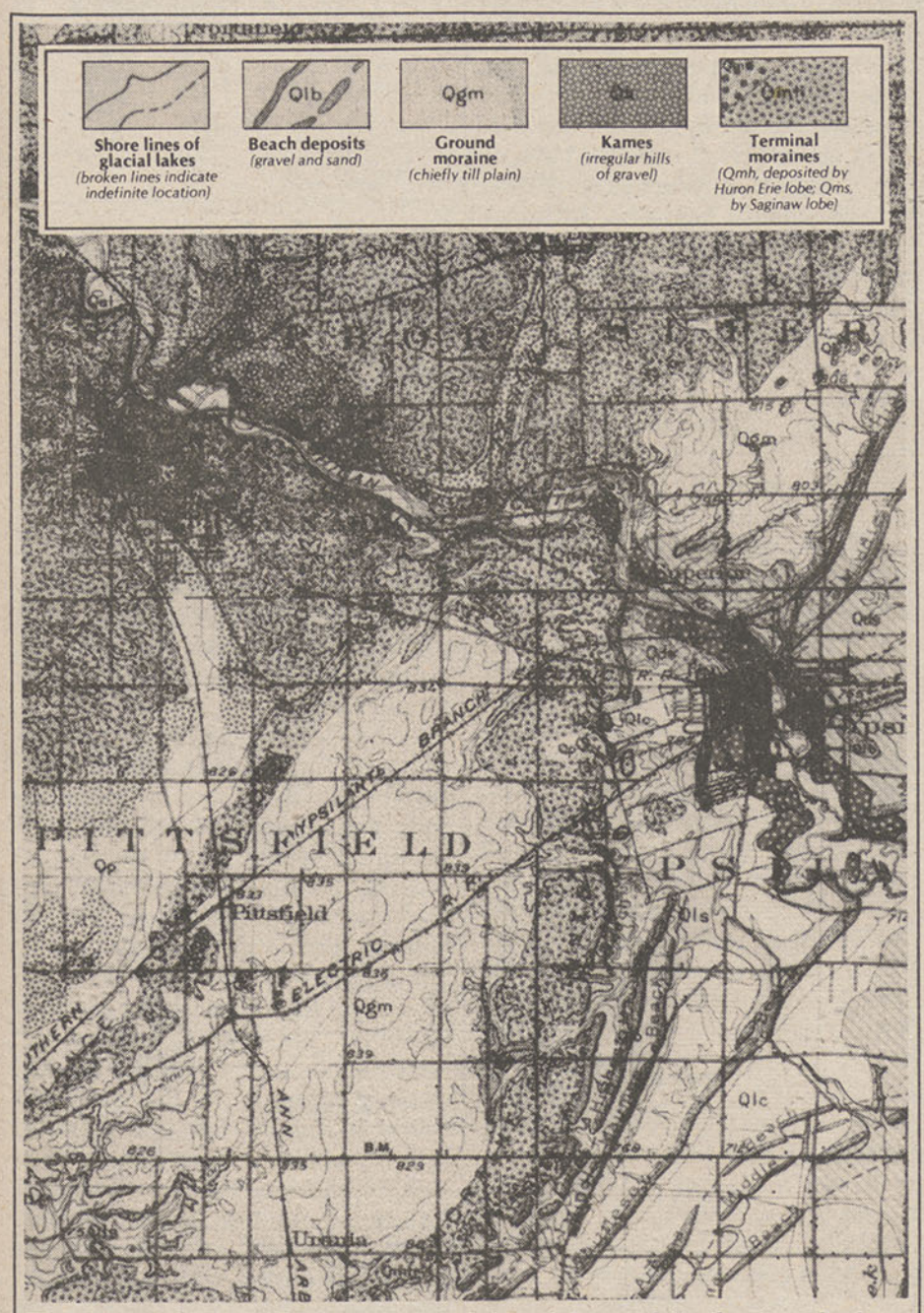


**The contrast between the terrain around Ann Arbor and Ypsilanti results from massive moraine deposits around Ann Arbor and the wave action of ancient lakes that came up to Ypsilanti's site. Geological map from the Ann Arbor Folio of the 1915 *Geologic Atlas of the United States.***

Perched at the top of the U-M Graduate Library on the eighth floor is the Map Room, a little-known resource open to anyone interested in maps and in Ann Arbor's physical setting. The Map Room contains in its files over 200,000 sheet maps from all over the world. Open weekdays from 1 to 5, it has large windows on three sides which offer a spectacular view of campus, city, and surrounding countryside on a clear winter day.

During February Map Librarian Jim Minton has on display a variety of maps of Ann Arbor and environs. These include U.S. Geological Survey maps showing local water bodies, vegetation, and topography, aerial photographs, and some historic bird's-eye views of the University campus. Especially interesting is the Ann Arbor Folio of the Geologic Atlas of the United States published in 1915. Its large topographical maps of Washtenaw County show not only contours and water bodies but also cultural features such as farm lanes, rural post offices, and railroad spurs, many of them now defunct. A special geological map shows glacial formations such as "boulder belts" and ancient lakeshores, quarries, and salt wells. The Ann Arbor Folio is one of only three such volumes completed by the U.S. Geological Society in Michigan.

It is especially interesting to relate things depicted on the maps to the Map Room view that spreads to the north, south, and west. Sites of now-vanished University buildings and remnants of an amazing boulevard of trees in three rows that once existed on South University can be located with ease. Out the west windows, segments of the Fort Wayne Moraine can be seen, a rough pattern of high lands stretching from Scio Church Road at Zeeb Road to the southwest to Barton and Argo Ponds on the northwest.

The longest view is from the south windows of the Map Room. Here the tower of the cement plant at Dundee (twenty-five miles away) is visible on a clear day. Across the relatively flat terrain south of Ann Arbor you can readily see the grid pattern into which townships, roads, and farms fit neatly in the clear and readable landscape of the Midwest.

The Map Room staff will be happy to answer questions from anyone who wants to know how surveyors created the grid, what rare maps of Michigan and other parts of the world are housed in the Map Room, and how photocopies may be obtained of portions of maps in the collection.

*—Anne Rueter*

## Helpful books on identifying trees and birds

*A Guide to Birdfinding in Washtenaw County and Surrounding Areas,* edited by Alfred Maley. Published by the Washtenaw Audubon Society. 16 pp. Paperback, $1.00 (available at the Ecology Center, 417 Detroit).

For many people who want to observe local birds beyond the backyard feeder but don't know where to start, this small pamphlet is full of welcome information. The book consists of three separate lists of places where you can expect to see beautiful and unusual songbirds, waterfowl, shore birds, and birds of prey at different times of year. The first list includes twenty-six birding spots in Washtenaw County, southern Michigan, and northeastern Ohio. All are within an hour and a half of Ann Arbor by car and many are right at the outskirts of the city. The other two lists contain nineteen additional sites in southwestern Ontario and northern Michigan.

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# NATURE

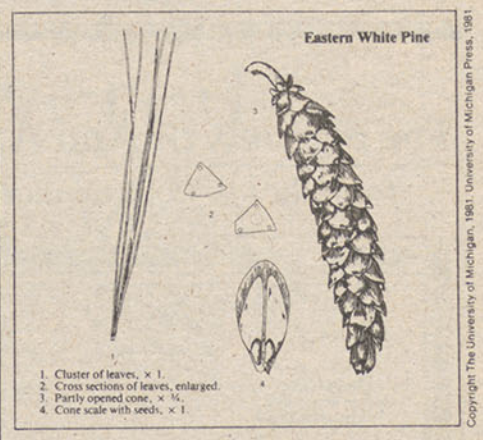
The properties listed in our area are private and public lands known by local birdwatchers for their unusual bird species or large flocks in migration. According to the introduction, "permission to enter the private areas has been granted for birding only." The short description of each site includes detailed information on how to get there, what birds to look for, and what times of year are best for seeing them.

Among the nearby properties is Sutton's Lake on Scio Church Road west of Ann Arbor, which is described as "the best place close to Ann Arbor for waterfowl. . . .Waterfowl, predominantly Scaup, Ringnecks, Blacks, Redheads and Canvasbacks (but many other species in lesser numbers) congregate here every spring and fall. Ospreys stop here regularly, as do loons and grebes. Whistling swans usually show up in late March as soon as there is open water." Other good places to observe birds near Ann Arbor include the U-M Botanical Gardens, where woodcock court in the fields in April and May. The land around the sewage treatment plant and local sod farms are also listed as good birdwatching spots. A bit farther away are the Erie Marsh and Harsen's Island in the Detroit area, two well-known marsh habitats where you can see waterfowl and shore birds in large numbers. These and many other urban and rural sites are described and roughly located on a small regional map. Since there are no detailed maps in the booklet showing specifically how to reach each property, a good county or regional map is a must. The appendix gives some assistance in obtaining such maps.

*Michigan Trees, A Guide to the Trees of Michigan and the Great Lakes Region,* by Burton V. Barnes and Warren H. Wagner Jr. Published by The University of Michigan Press, 1981, 383 pp. Paperback. $5.95 (available at Borders).

Two U-M tree experts have extensively revised and enlarged a popular local classic in tree identification originally compiled by U-M biology professor Charles Herbert Otis in 1913. Now, U-M forestry professor Burton Barnes and botanist Warren Wagner have taught the very popular U-M course "Woody Plants I: Biology and Identification" to over 2,200 students over the past fifteen years. The published result of their collaboration is a thorough and up-to-date manual on Michigan trees which manages to present a lot of often technical information in a succinct, readable way. Intended for a wide audience including people interested in trees as a hobby, the new *Michigan Trees* has several features that make it an indispensable reference book on local woody plants.

A new chapter called "Michigan Habitats and Communities" tells the fascinating history of changing climates and tree migrations—how the spruce-dominated boreal forest arrived here some 14,000 years ago and then retreated north, followed by the dry oak forest that in turn bowed out in many locales to beeches and maples, all in response to changing temperatures and moisture levels. This chapter also includes enlightening descriptions of nine different forest communities common in Michigan today, with lists of tree species typically found in each.


Eastern White Pine
1. Cluster of leaves, × 1.
2. Cross sections of leaves, enlarged.
3. Partly opened cone, × ¼.
4. Cone scale with seeds, × 1.
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**Eastern White Pine.** *Excerpts about Michigan's state tree from the revision of* Michigan Trees: *"Because of its long life it is the only native pine that can compete with and replace (following fire) stands of northern hardwoods on the better sites. It was the major species of the lumber industry in Michigan from about 1850-1900." (Drawings by Sarah Phelps from Charles Herbert Otis's original 1913* Michigan Trees.)

Like Otis's original book, the new *Michigan Trees* includes a useful winter key for identifying trees by examining bark, twigs, buds, and leaf scars. Following the summer and winter keys are detailed, one-page descriptions of each tree, discussing its bark, leaves, flowers, habitat, distribution, and other important characteristics. The brief paragraph on size and form gives the size and location of the "Michigan Big Tree" of each species. The largest known boxelder maple in Michigan, for example, is 5.2 meters in girth (17 feet) and is located here in Washtenaw County, as are several other Michigan Big Trees. The notes section on each tree includes its landscaping uses and interesting miscellaneous facts. You learn, for example, that walnut trees are a favorite food source for the caterpillar of the beautiful luna moth.

Opposite each full description is a finely detailed black and white drawing of the leaves, flowers, fruit, and twigs of the tree. These excellent illustrations were done by Sarah Phelps in 1913 for the original edition of *Michigan Trees.* The reproduction of these sketches in the new book is exceptionally well done.

Barnes and Wagner have added a new key and descriptive text for selected shrubs and woody vines, since the distinction between a small tree and a large shrub is subtle at times. This section includes some of Michigan's most intriguing small trees, such as the wafer ash, Hercules' club, and American bladdernut, whose fruit resembles a pale green Japanese lantern.

Michigan is reputed to have more native tree species than any other state. The publishing of the new *Michigan Trees* is a welcome event for all those interested in this impressive diversity.

*—Anne Rueter*

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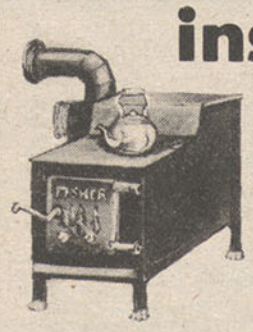

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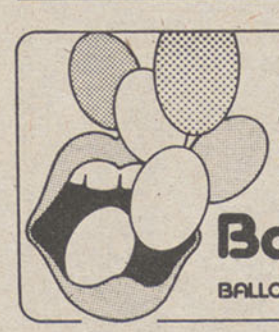

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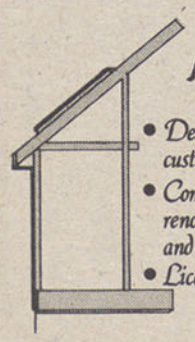

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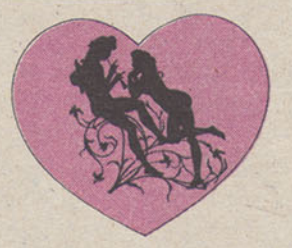

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**Ann Arbor Antique Fair and Sale:** Good Samaritan sponsored. Benefit for Catholic Social Services. Holiday Inn West, Jackson Rd. Feb. 5-6, 11 to 9 p.m. & Feb. 7, 11 to 5 p.m. Free parking. Door donation $2.50.

**Fifteenth Annual Antique Fair and Sale: February 5-7**
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**SELF-ASSESSMENT WORKSHOP,** designed to increase awareness of one's style of influencing others; with emphasis on motivational needs and behavioral tendencies. New skills to be applied to work and/or personal living. Art & Architecture Bldg, Room 2149, North Campus. Wed. Feb. 3, 7-10:00 p.m. $15. Facilitator: Leilani Lewis, Ph.D. For info call 769-6090.

**SELF-ASSESSMENT WORKSHOP,** designed to increase understanding of one's leadership style. Activities: Personal Profile System and Simulation games. Art & Architecture Building, Room 2149, North Campus. Sat., Feb. 6, 1:00-5:00 p.m. $20. Facilitator: Leilani Lewis, Ph.D., from Honolulu. For further info call 769-6090.

**MIND MAPPING:** An advanced note-taking technique using both sides of your brain. A workshop designed for learning a new technique—brain-patterning—to be used for recording, organizing, recalling, creative thinking, problem-solving. Bring 5 colored pens. Art & Architecture Bldg, Room 2149. Mon., Feb. 8, 7-10:00 p.m. $15. Leilani Lewis, Ph.D. 769-6090.

**A SIMULATION GAME WORKSHOP.** Come alone or bring friends to play the HEX Game, a simulation experience designed to entertain and teach communication and team-building skills. Led by Richard Duke, U-M professor, Urban Planning. Wed., Feb. 10. 7-10 p.m. Art & Architecture Bldg., Room 2149, N. Campus. $10. For further info call 769-6090.

**TEAM BUILDING:** Introductory Workshop. Variety of structured activities designed for understanding concept of human synergistics (1 + 1 = 3) to team development. Skills can be used with businesses, family, friends. Art & Architecture Bldg., Room 2149. Sat., Feb. 13. 9:30 a.m.-4:30 p.m. $25. Facilitator: Leilani Lewis, Ph.D. For more info call 769-6090.

**SPEED READING:** Introductory Class. This intro. class provides some basic tools, methods, strategies to increase rapid-reading skills and make reading a more active, creative process. Bring a hardcover book to class. Mon., Feb. 15. 7-10:00 p.m. Art & Architecture Bldg., Room 2149. $15. For more info call 769-6090.

**THE ORGANIC STUDY METHOD:** Preparation and Application. An intro. class designed to make studying an interactive, stimulating experience. Learn four specific techniques for an effective study habit. Art & Architecture Bldg., Room 2149. Wed., Feb. 17, 1-4:00 p.m. $15. For more info call Leilani Lewis, Ph.D. 769-6090.

**CLEARING BLOCKS TO PERSONAL GROWTH AND CREATIVITY.** A workshop designed to remove negative programming, replacing it with positive programming. A powerful step-by-step process. Facilitator: Leilani Lewis, Ph.D. Art & Architecture Bldg., Room 2149. Sat., Feb. 20. 9:30 a.m.-4:30 p.m. With lunch break. $30. For more information call 769-6090.

**MIND MAPPING:** An advanced note-taking technique, using both sides of your brain. (See description of MIND-MAPPING WORKSHOP for Feb. 8) Art & Architecture Building, Room 2149, North Campus. Mon., Feb. 22. 1-4:00 p.m. $15. For more information call 769-6090.

**GOAL-SETTING:** A step-by-step process. A workshop designed for understanding the value of setting realistic short- & long-term goals and learning a specific process for achieving them. A practical no-nonsense approach. Art & Architecture Building, Room 2149. Thurs., Feb. 25. 1-4:00 p.m. $15. For info call Leilani Lewis, Ph.D. 769-6090.

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**Attractive,** slender, independent woman. Enjoys people, outdoor activities, running, skiing, bicycling, children, humor, social and cultural events, cooking, movies, dancing, etc. Seeks non-smoking, warm, open man 34-50 for friendship, possible committed, caring relationship. PO Box 7148, Ann Arbor, MI.

**GOODLOOKING, SENSITIVE, MALE ATTORNEY,** 35, white, 6', slim and very together is tired of relying on chance encounters to meet extra special lady for lasting relationship. I'm relaxed, have discriminating tastes, a good sense of humor and enjoy the arts, theatre, skiing, sailing and traveling. If you're a much sought-after, slender, beautiful or exceptionally attractive, bright professional who's very selective, thinks caring and sharing aren't old fashioned and ordinarily wouldn't dream of responding to an ad, let's give this bizzare approach a try. All replies absolutely confidential. Box 736, Birmingham, MI 48012.

**Goodlooking,** adventurous, WF, 28, looking for nice-looking, non-smoking mature, romantic man, with sense of humor to enjoy life with. Must like kids, painting, travel, most sports and Atari. Someone who is not intimidated by a strong-willed, competitive woman. If you like to cuddle and you're an affectionate person, please reply—Ms. C.B. c/o 579 N. Harris #6, Ypsilanti.

**MEN**—looking for an attractive Christian woman, 26, with excellent qualities and high morals? Your quest is over. Write PO Box 2085, Ann Arbor, MI 48106.

**Single male professional, 32,** with good sense of humor, interested in theatre, movies, politics, would like to meet attractive, mature woman, 24-35, for friendship and possible deeper relationship. Reply PO Box 2525, Ann Arbor 48106.

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Classified category ad is to run under _____
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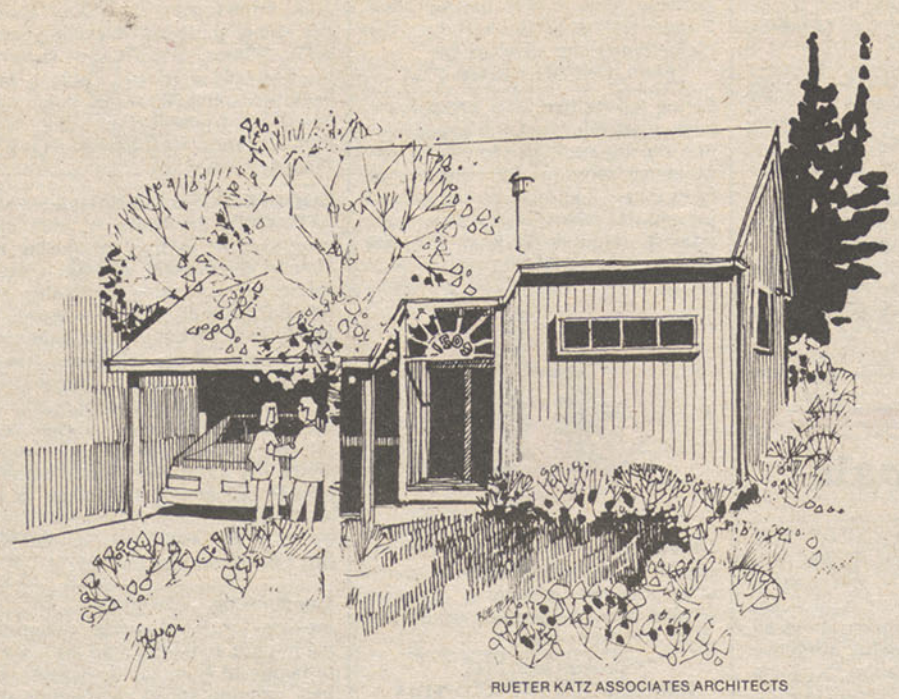

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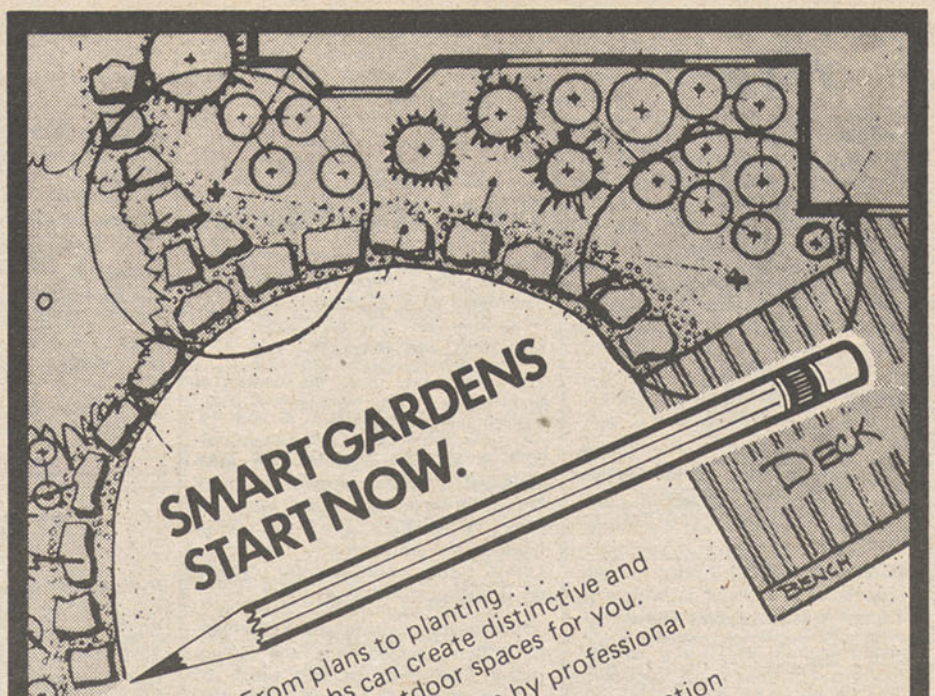


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BOB BRECK

# STREETSCAPE

*Notes and comments about Ann Arbor's shared environment.*

## Before and after: A planting plan

### *Designer: Dick Macias*

Landscaping a new house or replanting around an existing home takes planning and forethought. It shouldn't be a matter of going out to the nursery one fine Saturday and picking out a few shrubs and trees that strike one's fancy. February seems none too soon to introduce our monthly before-and-after Streetscape design feature with a basic landscaping problem and solution.

Landscape architect Dick Macias, principal of the recently-formed Resource Design Group and previously a principal of Preservation Urban Design, consented to work on our first problem, a total planting plan for a recently finished house on Miner near Miller.

**Statement of the design problem:** In building a new house on a small site, most of the lot must be cleared. With no trees or shrubs around it, a light-colored house in particular looks too big. A typical landscaping approach to this problem involves visually scaling down the walls by planting small trees and shrubs nearby; softening the boxy effect of the building's hard corners; and casting shadows on the walls to make them seem less massive.

**Macias's recommendations** (approximate cost supplied by nurseryman Versile Fraleigh):

• Foundation planting should be pulled away from the building so that a "visual platform" akin to a terrace or architectural base can be created on the most visible sides. By bringing the lawn up to the building there, the unsightly splattering of rain and mud against light walls is eliminated. In front, the pulled-away foundation planting helps create a feeling of entry to the house. A loosely-trimmed hedge forms a courtyard of sorts. (Forty hedging plants required. Approximate prices per plant: $.50 for pencil-size Regal privets. $4 for bare-root privets, $10 for burning bushes, up to $20 for yews.)

• **A small, vase-shaped tree** (an amur maple, perhaps) or a flowering crabapple can soften the corner of the house and help terminate the "courtyard." (Medium-sized amur maple: $15 bare-root, $30 balled and burlapped.)

• The small area between the entryway sidewalk and house can be used for detailed texture that highlights the front entrance. **Ground cover** (low and climbing) could be encouraged, accented by spring bulbs and summer flowers. (100 square feet of groundcover: $25/100 vinca plants. For a quicker, more problem-free cover, 16 euonymous plants at $4 each.)

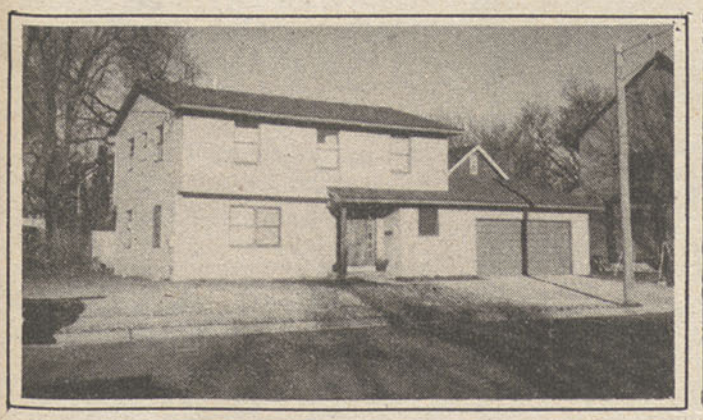
• **A larger deciduous tree** planted beside the building reduces the feeling of height of the two-story wall. (Norway maples, 2½-3" in diameter, $109 for tree, $50 for planting).

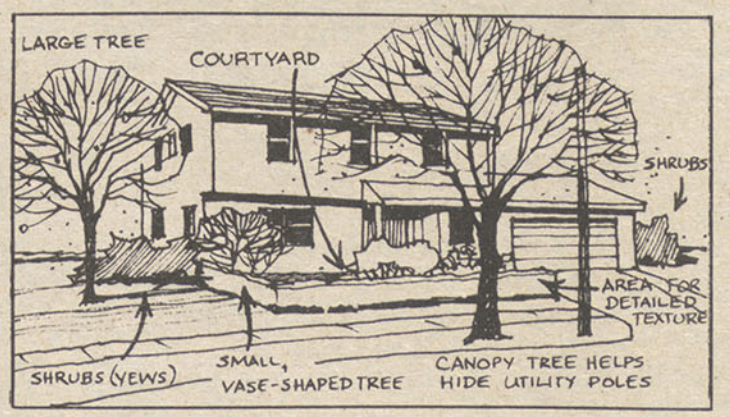
• Smaller materials (possibly medium-sized **spreading yews**) can help soften the side walls while adding year-round texture. (Nine spreading yews required. $20/plant—18" b & b.)

• **A large deciduous street tree,** planted on the lawn extension near the utility pole, would soften the pole's effect. Ann Arbor's Forestry Division provides small (1½-2" diameter) street trees on lawn extensions at no cost to property owners. Much larger (3-3½" trees can be planted on lawn extensions (but not on private property) if the owner of the adjoining property pays the city's relatively inexpensive wholesale cost of the tree—a quick way to enhance the appearance of one's property. Typical costs: $30 for a red maple, $110 for a fast-growing ash. Other varieties available. For more information, call 994-2768.

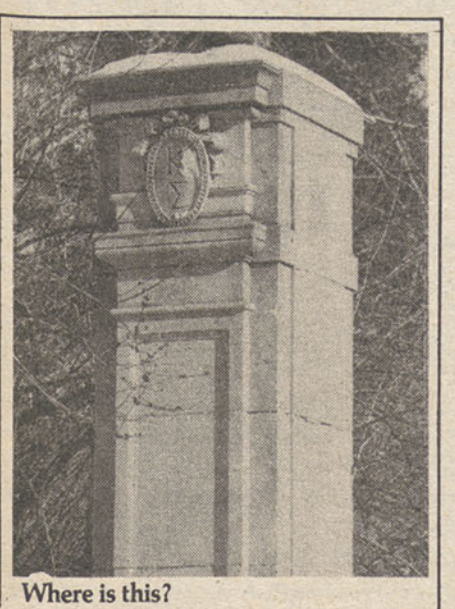
**Cost of the Miner Street project:** from $300–$400 as a challenging do-it yourself weekend project to $1,500-$2,000 installed and guaranteed. Cost depends on choice and size of plant materials, of course. □

*Readers are welcome to suggest buildings and design problems for upcoming before-after design features to be written by Ann Arbor-area landscape and architecture professionals. Please include a description of the problem or project and (if possible) a photo of the building and lot.*






## Test of the town



BOB BRECK

Where is this?

Imposing treatments of entrance drives aren't an Ann Arbor architectural specialty, but some do exist, as this month's mystery photo attests. If you know its location, you could win a record album of your choice from the Liberty Music Shop, 417 East Liberty, as Jean Dillon and John DeLancey did last month. Mail your answer, including your name and address, of course, to Test of the Town, Ann Arbor Observer, 206 South Main, Ann Arbor, Michigan 48104. Two entries will be drawn from the pool of correct answers.

Last month's photo was rather tricky because the big neoclassical pilasters were viewed from an oblique angle. Nevertheless, twenty-three of the twenty-nine entrants realized that they adorn the State Street facade of the Frieze Building, erected in 1908 as Ann Arbor High School, and not one of the other university buildings with similar detached or semi-detached columns, such as Angell Hall, Hill Auditorium, or Alumni Memorial Hall. "When I first saw the picture, my reaction was that there weren't *any* buildings in Ann Arbor with high-relief columns of this kind," wrote Karen Mason. "I've since realized that there is more than one. For example, the Exhibit Museum has similar columns. Thanks for opening my eyes." □

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# Three solar projects

## *Traditional materials for a Georgetown addition*

Tom Payette of 2833 Sorrento in Georgetown is a community college teacher of political science who feels strongly about the need for more reliance on solar energy in the near future. He used to enjoy tinkering with cars and now spends his spare time fine-tuning his house for maximum energy efficiency. He has gradually transformed a hard-to-heat subdivision tract house into a weather-tight home whose passive solar features give it welcome individuality without jarring with its unpretentious colonial shape and detailing. The narrow front porch has been enclosed with carefully crafted wood-framed panels of heavy visquine, a translucent plastic film that minimizes windy blasts that used to chill the adjacent living room. It works, even reaching a toasty 60 to 70° on sunny winter days, and the visual result is pleasing. Then last year the Payettes de-

## *A sunny stair hall on Spring Street*

Tony Weil has also tinkered extensively with his house to reduce heat loss, take advantage of solar heat gain, and give it a bright open interior. The core of his house at 1105 Spring Street is a two-room structure dating from the 1880's. By the time carpenter Weil purchased it in 1980, it had grown through a series of

PETER YATES

## *A $10 solar greenhouse to keep a dog warm and happy.*

Dogs have apparently joined the ranks of chickens, hogs, and other animals who are enjoying the benefits of the passive solar housing movement. Dog owners like Rich and Cindy Henes of 3285 Cardinal don't see profits on the horizon, but it was worth it just to see their dog actually curled up happily inside her new

PETER YATES

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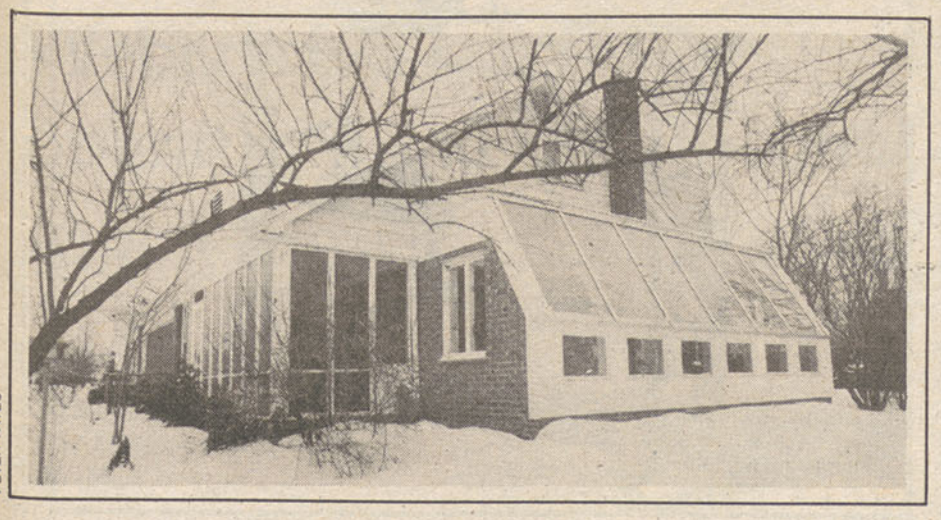
**High interest rates mean more people are adding onto their existing homes, and fat heating bills make it attractive to incorporate solar heating principles in additions to existing homes. But it's not always easy to make large, south-facing solar window walls harmonize with turn-of-the-century structures or colonial subdivision homes. Here are two solar additions that don't jar the streetscape.**



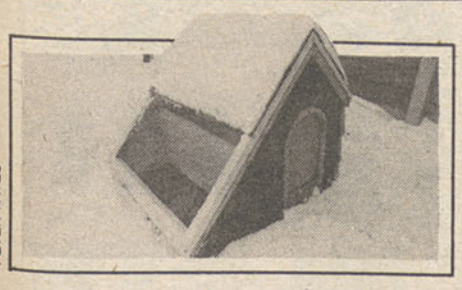
PETER YATES

cided to take advantage of the house's excellent potential for solar heat gain on its unobstructed south side. With design assistance from Sunstructures, Ann Arbor architects specializing in solar buildings, they added an 8' by 24' sunroom which opens off the existing living and dining rooms to create a large, light-filled living space. Six panels of patio door glass look out at a neighbor's yard, where an attractive deciduous tree is ideally positioned to shade the sunroom in summer. On the outside, the sunroom has been carefully clad in white aluminum siding and brick to precisely match the house's principal materials. The addition's modest scale and form add interest to the house's original box shape without overwhelming it. The Payettes expect the $14,000 addition to reduce their monthly heating bills by about twenty percent.

PETER YATES

added wings and porch enclosures into a drafty, rambling old house of two thousand square feet with a gloomy stairway and $300-a-month heating bills. The latest addition, entirely in keeping with the house's add-on character, is a two-story bay window that creates a dramatic interior space with light streaming into both the downstairs living area and upstairs bedrooms. Glad to be rid of a dark stairway, Weil is also pleased with the window's heat-collecting performance. Indulging in a little solar gadgetry, he has equipped his large insulating shade with a photo-sensing device that raises and lowers it automatically, depending on solar conditions outside. The window, combined with insulation and other improvements, has cut Weil's heating bill by two thirds. The window's $3,000 cost seems to him well worth the investment in terms of both energy savings and aesthetic value.

A final note on solar experimenters: they seem to come from the ranks of those who do home improvements as a hobby. We suspect that solar's appeal, while ostensibly economic, also has a lot to do with the satisfaction of adopting a new and timely philosophy and the challenge of putting it into practice right at home.



PETER YATES

solar doghouse.

Using left-over building scraps, Henes, an architect by training, designed and built the doghouse during two weekends. At a total project cost of only $7, the small residence contains a surprising array of solar amenities. A greenhouse (without plants) collects solar radiation, which is stored in a rock storage area beneath the floor, then cycled by natural convection throughout the living space. Although he hasn't monitored temperatures inside on a scientific basis, Henes says the system seems to work well "as long as you can train your dog not to lie over the return air vent." Stored heat keeps the doghouse warm as outdoor temperatures drop toward evening or when cloudy weather follows sunny days.

*—Anne Rueter*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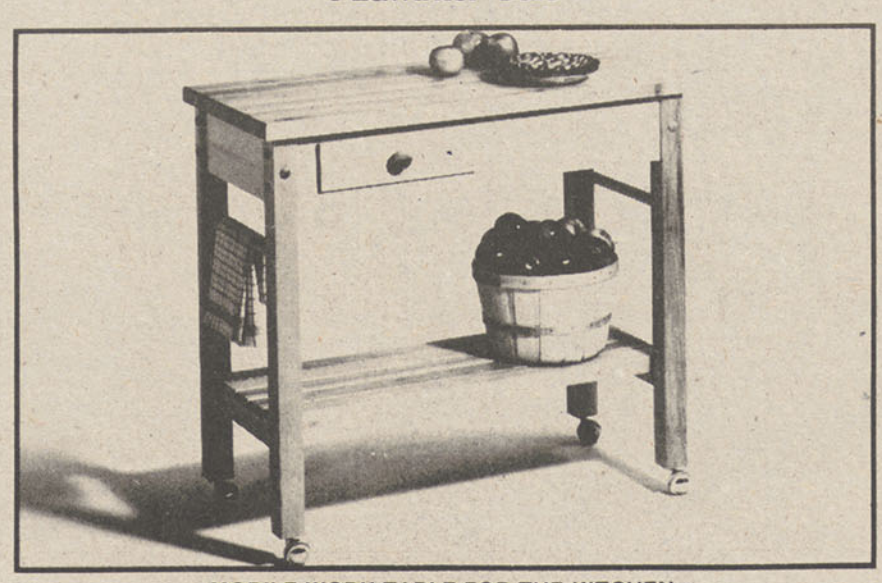

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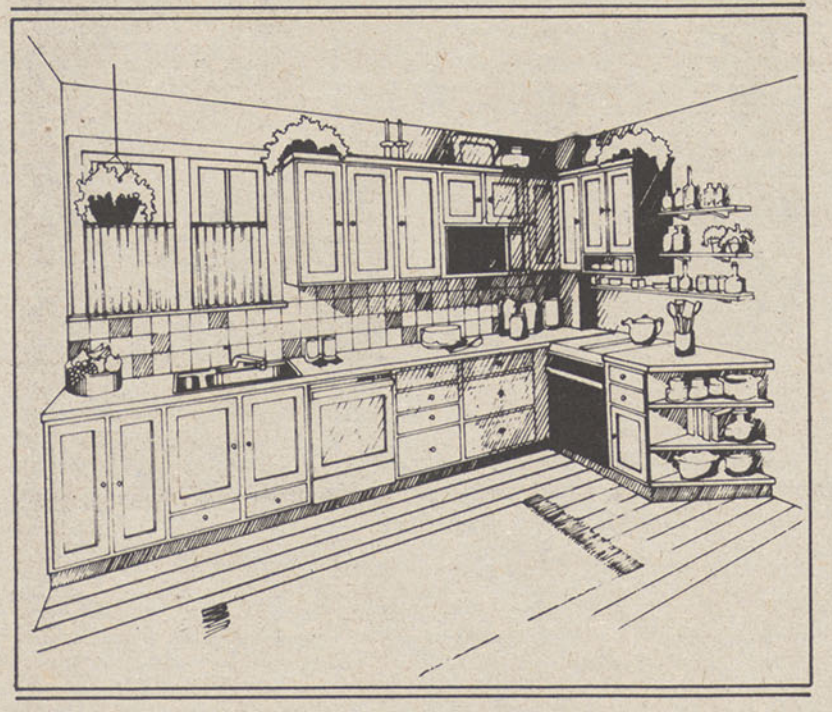

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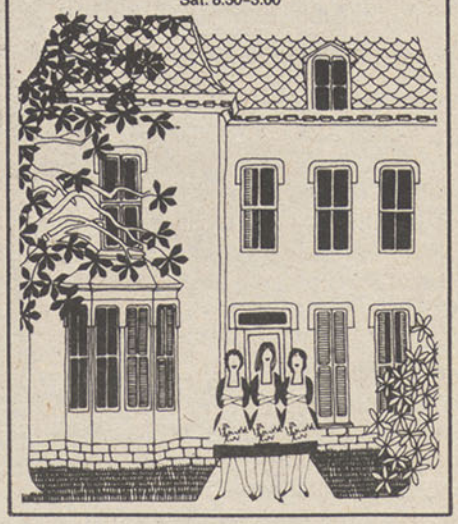

# RESTAURANTS

## Weber's is a family operation, and the personal touch shows.

**WEBER'S INN**
**3050 Jackson Road**
**665-3636**

**Description:** Discrete moods in four basic dining rooms—bright and cheery to dark and intimate. Designer Paul Green's eclectic touch (Muer restaurants, Metzger's) is evident.

**Atmosphere:** A noticeable feeling of hospitality sets Weber's apart from similarly large hotel-restaurant enterprises. Habitat bar is like a men's club at noon; party atmosphere prevails at night. No-rush, keep-your-table-all-evening mood in Le Bistro.

**Recommended:** Reliable roast beef and steaks; lamb chops, liver slices, duckling. Luncheon sandwiches and specials. First-class coffee.

**Price Range:** Lunches: $2.75–$5.95. Dinners: Meat and poultry $6.95–$13.75; seafood $7.50–$17.95, all with soup, salad, bread, relish bar included. Desserts: $1.50–$2.75.

**Hours:** Breakfast: M–F 7–11, Sa 8–11, Su 8–12:30. Lunch: M–Sa 11–4; in Habitat Lounge M–F 11:30–3. Dinner: M 4–9:30, T–Th 4–10:30, F 4–11, Sa 4–12, Su 1–9:30. Small meals in Habitat Lounge M–Sa 6–12. Happy hour: M–F 4–6:30. Live band for dancing: M–Sa 9:30.

New residents of Ann Arbor tend to think of Weber's Inn as a convention center—a hotel with meeting rooms and multiple food services ranging from breakfast for one to banquets for large groups. Weber's position right off I-94, on the city's western edge and close to other motels clustered near the Jackson Road exit ramp, makes many people assume the Inn is just another outlet in a national "hospitality" chain. In fact, Weber's Inn is an old family business. It is held in particular affection by the city's old-timers who have watched it evolve over the years from a simple diner into a big hostelry with many eating and entertainment units.

In 1937 Herman Weber opened a diner along two-lane, then-rural Washtenaw Road in Pittsfield Township. It stood in the spot now occupied by the Fisca filling station. In those days Weber was a farmer. He had become interested in the restaurant business when he observed the beginning years of Metzger's, where he worked an extra job washing dishes. He also supplied Metzger's with chickens. When he opened his diner, you could get pork dishes there for which Weber was entirely responsible. He raised, slaughtered, butchered, and cooked the pigs that ended up on the menu.

Alert to changing circumstances at the end of the war, Weber next opened the small Oak Grove Tavern on Jackson Road in Scio Township, two miles west of today's Weber's Inn. Still later, with his wife, Sonja, contributing her energy to their mutual ambitions, Weber moved to a spot a quarter of a mile from today's Inn. He called the new place Weber's Supper Club. In 1961 Ann Arbor voted in liquor by the glass while Scio Township simultaneously turned it down, so Weber picked up again and moved to his present location just inside Ann Arbor's city limits.

When I-94 slashed through the nearby fields and providentially provided an exit ramp an eighth of a mile from Weber's front door, the Inn's development to its present size and complexity became inevitable. "But we still think of ourselves as basically a restaurant," Herman Weber says somewhat wistfully as he contemplates the hundred-and-twenty-five-room hotel with a ballroom, meeting rooms, banquet facilities for "from ten to a thousand," along with a nightclub-bar and an indoor swimming pool that make the place a popular four-season getaway vacation spot for people from nearby cities.

The same luncheon and dinner menus are offered throughout the dining complex, but customers can choose one of a variety of rooms to enjoy their meal in. Differences in lighting and decoration make each room individual in mood. Besides the airy, high-ceilinged main dining room, there is the low-ceilinged Town and Country Room with dimmer light, the adjoining and slightly mellower Golden Tree Room, and the still darker and more intimate Le Bistro. In Le Bistro you can keep your table all evening, leaving it from time to time to dance when the Whiz Kids band begins to play at nine-thirty in the Habitat bar.

The food at Weber's is American-hotel style, a genre so distinct and consistent it almost constitutes a separate division of our own ethnic cuisine. Forty percent of all customers pick roast prime rib of beef for their entree ($11.25–12 oz. cut; $8.50–"reserve cut"). Five cuts and sizes of beef steak, from Petite Tenderloin ($8.95) to Chateaubriand for two with garnishes ($27.50) are also very popular, I was told.

Our party of four decided to order by cooking method—broiled lambchops ($9.75), grilled liver ($6.95), roast duckling ($8.50), and fried frog legs ($7.50). Prices included soup or salad, croutons,. crackers, and bread, and a trip to the relish bar.

Remember the relish trays that restaurants like this one used to bring to the table back in the days before salad bars? Weber's relish bar had all the old familiar things—corn relish, pickled beets, pickled peppers, cottage cheese, carrot sticks, and sweet pickles. Only red spiced apple rings were missing. One new item, never seen on the old relish trays, was an Americanized version of liver pate, a whipped-textured affair that seemed to have sweet pickle relish in it. (Sweetness in unexpected places is a characteristic of American hotel-style foods. I spotted a decided sweetness in Weber's bread, which is baked in its own bakery, in all the salad dressing I tried, and especially in tartar sauce.)

I enjoyed a clam soup that was neither chowder nor bisque, but an original soup tasting only slightly of clams. Of the four homemade salad dressings we tried, our favorite was an excellent and light herbed buttermilk version. The lamb chops, two thick five-ouncers, came medium rare as ordered, full-flavored but a bit more charred than I like. Thin liver slices were excellent, perfectly pink inside, proving that the kitchen pays attention to diners' directions about doneness. They were served in the kind of *jus* you get with roast beef *au jus*. I was less sure I approved of that detail. Roast duckling was perfect—very tasty and well done, the way I like it. A dollop of sauce on it looked exactly like cherry pie filling. I put it aside, then forgot to taste it. Frog legs came tender, fresh, and in abundant


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*$5.95 adults $3.95 kids under 12 FREE kids under 3*
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supply. Frog legs are the blandest food imaginable if they aren't elaborated with a lot of seasonings as in the *provençal* style. Still, ours were nicely done; they were just boring.

Then our waitress, wearing an expression of pride, wheeled round the pastry trolley. Rolling back its transparent cover, she awaited our gasps of pleasure and surprise. The display was certainly impressive. In my opinion, though, one third as much frosting on the cakes and eclairs would do just as well. A good eclair hid deep inside a mountain of two-tone chocolate frills. More than a half inch of white frosting smothered a three-layer banana cake. Our favorite selection was simple chocolate roll with just the right amount of filling in it. Dinner ended with one of the best cups of coffee I've had in an Ann Arbor restaurant.

On another visit with a friend for lunch, I sampled a rich onion soup and a lightly thickened cream of broccoli, neither of which were hot. Our waitress apologized and traded them for bowls freshly ladled from the pot. No review of Weber's restaurant should omit mention of the friendly, professional service that never lapses into overfamiliarity. My companion's scrod was delicate and fresh, needing only salt to bring up its flavor. I ordered a Hawaiian Combination sandwich. The name signalled there would be pineapple on top of the chicken salad filling. These things came on an oblong onion roll topped with melted Swiss cheese. To my enormous surprise (I usually avoid things "Hawaiian"), it was delicious! We finished up with lime pie (Kool Whip-like filling with something like daiquiri mix in it, I guessed) and napoleons, high and flaky but not buttery.

The Habitat has a separate kitchen for preparing hamburgers ($2.95 for a seven-ouncer), hot and cold sandwiches ($3.25–$5.95), and clams, shrimps, oysters, and snails served with sauces as drink accompaniments ($2.75–$4.50). It also has a salad bar. A noontime double drink for the price of a single one attracts a largely male clientele for lunch. Art Stephan, a longtime Weber's regular, plays piano beginning at 4:30 every day but Thursday.

Anyone who has travelled the interstate highway system and stopped off to eat at similar motel-restaurants will recognize that Weber's does a better job than most. And somehow, in spite of its size and the menu and operational formulas that stereotype places of this sort, the family component comes through. One senses a personal rather than a corporate concern for customers' preferences and comfort. I didn't know, until I asked, that Herman Weber still comes in to work every day, or that Sonja Weber is still much involved with the operation of the dining rooms, but I wasn't surprised to hear it. I assumed a son was in the business now, and, sure enough, Ken Weber is putting his Michigan State hotel and restaurant training to work there. "My sister is in school in Lansing now," he told us. "We hope she'll join us eventually." And who did the lovely Christmas decorations? "My Aunt Johnnie Weber," Ken told us. "She comes in every year to do them."

*—Annette Churchill*

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Bacon, melted American cheese ..... 3.80

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Chili and grated Cheddar cheese ..... 3.75

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*Hot sandwiches served on pumpernickle, rye, baked onion roll (40¢ extra)*

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GRILLED REUBEN SERVED OPEN FACED
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CHEESECAKE ..... 1.60
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BLACK FOREST CHEESE CAKE ..... 1.75

HOT APPLE PIE
With Brandy sauce ..... 1.75

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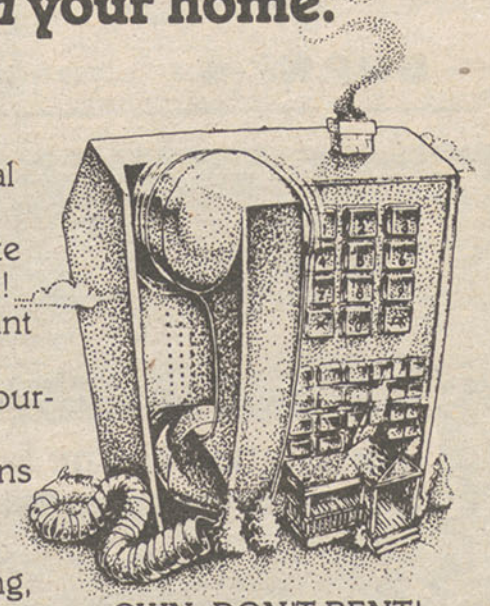

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# THEN & NOW

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The Silas Douglas House in summer, circa 1890–1900. Potted plants flank the doorway; chairs and cushions are on the porch for lounging. Today it is the First Baptist Church's Guild House (inset).

# Everyday life circa 1860 at 502 E. Huron

Winter affords the passer-by on Huron near State a clear view of the city's finest Gothic Revival house. Today 502 East Huron houses the offices of the First Baptist Church. In summer its upper story is obscured by the dense foliage of an old maple and a horse chestnut—trees which were no mere saplings when our "then" picture was taken some time before 1902. The house was painted dark red back then.

The Silas Douglas house, begun in 1848 with several later additions, was the first house in town designed by an architect, according to *Historic Buildings. Ann Arbor, Michigan.* Its builder, Silas Douglas, was a U-M professor of chemistry and medicine, as well as medical faculty dean, founder of the city's gas company, two-term mayor, and a key figure in the most bitter of the denominational disputes that periodically divided the university faculty in the nineteenth century. In papers in the Michigan Historical Collections, Douglas's daughter Kate describes some of the everyday events that occurred in the big house's fourteen rooms. Born in 1846, Kate was the eldest Douglas child. Though the family was prosperous and socially prominent, daily life was by no means easy for Kate's mother when the children were growing up.

## THE GOOD OLD TIMES

*By Kate O. Douglas*

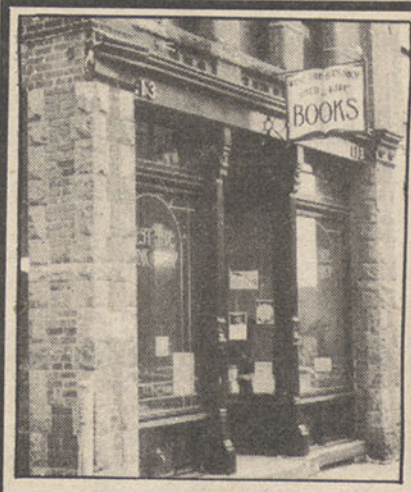
Every little while some of our old friends are heard to say, "How much better things were in the 'Good Old Times.'" One wonders if they stop to think! How infinitely better things are now, when there are machines and all sorts of conveniences to make life easier. So I'm going to try and tell of some of the things that must have made life hard.

When Father built the house, there was only one child, and the house not as large as now, for, as the children came, additions had to be built on. First a wing on the east side, then one on the west, then the kitchen enlarged and another room made out of the back porch. So of course the work grew.

Our Mother had seven children and not very much means to do with. In the first place, it takes a good deal of money to clothe seven children and their parents, even if things are made simply. There were no sewing machines when the oldest children were small, and one could not go downtown and buy anything ready-made, so Mother must make it herself or hire it done. She made Father's fine shirts by hand, stitching the tucks and hems with fine stitches, each stitch meeting the last.

Then too there was the putting down of provisions for winter. Usually Father bought either a quarter of beef or a pig and had a butcher (who wrote Father's name "Duckles") come to the house and cut it up. If beef, they corned some, dried or smoked some. Some was hung up to freeze, the bones were made into soup, and the fat tried out [rendered] for soap or candles, for Mother always made her own candles to last the year. The tallow was tried out and strained, and some wax added to harden it. Then the candle mold (which held about twenty), was strung with wicking, filled, and, when cool, hung up to harden. The process was repeated until enough to fill a box was done—probably twelve dozen.

Some of the meat and suet was used for mince pies, which, of course, was much work, as all had to be chopped by hand. No grinders in those days! Raisins and fruit were prepared and all sorts of good things added. Then large jars were filled to make pies for all winter. Many good things were made from a pig. There were spare ribs for roasting. Meat for sausages was chopped and seasoned, and cheesecloth bags were filled with it and hung up to freeze. The fat pieces for salt pork were put in brine. The hams were rubbed with saltpeter, brown sugar, and molasses, put in brine and later rubbed again, then sent to the butcher to be smoked, sewed up in cloth, white-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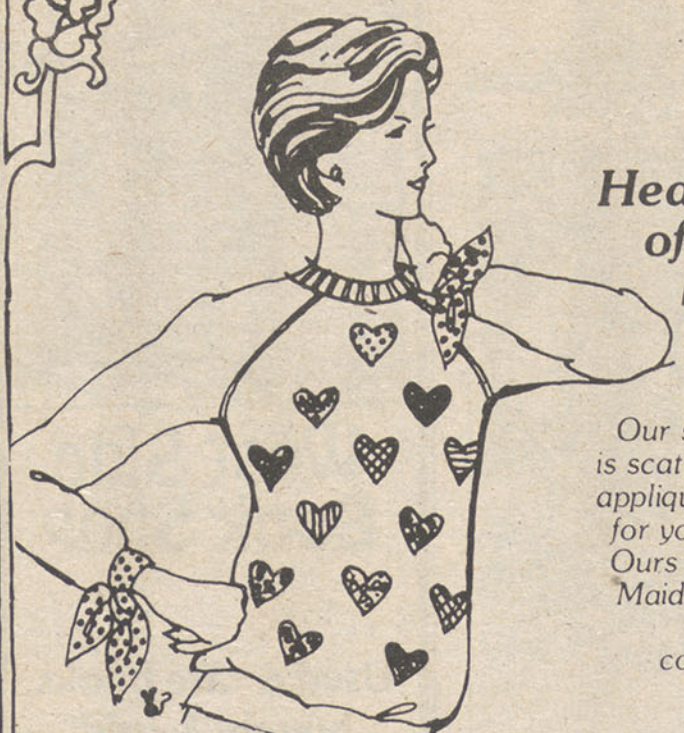

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**The Douglas sisters sewing and reading in the parlor, circa 1890–95. Left to right: Marie Louise, Alice Helen, and Kate, who wrote these stories.**

washed, and hung in the "Old Garret" over the woodshed. The feet were pickled. The leaf lard was tried out and strained, and large jars were filled with the beautiful hard white lard. All of which made lots of work in the "Good Old Times"!

When meat was cooked, it was tried out a little at a time, strained, put in jars, and saved for soap. Only wood was burned in the "Good Old Times," and all the ashes were saved in a dry place to use for making soft soap. Then in the spring a platform was built in the yard, about eighteen inches high, a groove cut in the top just a little smaller than the barrel which was to hold the ashes. Some holes were made in the bottom of the barrel, a little straw and lime put in. Then the ashes, dampened enough to make them pack, were put in a little at a time and pounded down hard until nearly full. Then hot water was put on every day. As soon as it soaked through, kettles were put under to catch the good strong lye. There was always an egg handy to drop in. If it floated, the lye was strong. As the lye was collected, it was put in a barrel in the cellar. Then the clean grease was boiled in a big copper boiler and strained into it, all of which took much time. But in the end the housewife had a fine barrel of cream-colored soap which was used for everything but toilet purposes.

This came to be a large family and had many visiting relatives who loved good things. Father and Mother were always considered hospitable. On New Year's Day Mother always received callers and served chicken salad, which was made the day before in large quantity and put in a cool place in the spare room to ripen. There were also scalloped oysters, turkey, pickles, rolls, coffee, and cake.

Ann Arbor society in those times was unusually good for a small place, and Father and Mother had many good friends. There were many tea parties where both gentlemen and ladies were invited. They sat around little tables, thoroughly enjoying the good supper and pleasant talk. They often had dances in private homes. This house has seen many dances. At one time the floor in the long parlor threatened to fall, and Father had a great beam put in the cellar to strengthen it. There were many tableaux too, "Uncle Tom and Little Eva," "The Sleeping Beauty," etc., which we had in our bay window.

## "THE LOT"

*By Kate O. Douglas*

A good many years ago, before Ann Arbor had grown to be a city and was still a lovely village, there was a piece of land on East Huron Street between the property of Mr. Fasquelle and Dr. Douglas, which was a playground for the children of the neighborhood and was always called "The Lot." It was about two city lots in size, running through to Washington Street. It had never been built on and contained a number of beautiful old oak trees. In one corner was a large buckeye tree, and partly across the front ran a hedge of straggly old lilac bushes, under which the children built houses with stones and bits of broken dishes. Near the back of "The Lot" were several old apple trees and locusts. The grass was never cut and grew to be a foot or more in height. One of the children's games was to tie bunches of grass together, then blindfold one child and lead him around stumbling through the knots. There were some stones here, too, with which they built houses and fireplaces and often on Fourth of July cooked their dinner on them.

In the rough, back of the old oaks, they played house with poppy dolls and made grass furniture of the long grasses braided into shapes of chairs. [Carlo, the children's beloved dog] was buried under one of the old oaks and had wild roses planted over his grave.

The boys of the family used to play circus in "The Lot." At one time they had a trapeze and parallel bars. There was a swing from one of the large branches of an old oak tree. "The Lot" was a veritable children's playground. Across the street was an old orchard of apple trees, also a fine playground.

As time went on the owners on either side of "The Lot," Mr. Fasquelle and Dr. Douglas, wanted more land, so each one bought one half lot and finally the rest was sold to the Baptist Church [erected in 1880]. Most of the old trees were cut down, to the grief of all the children, when the present church was built. □

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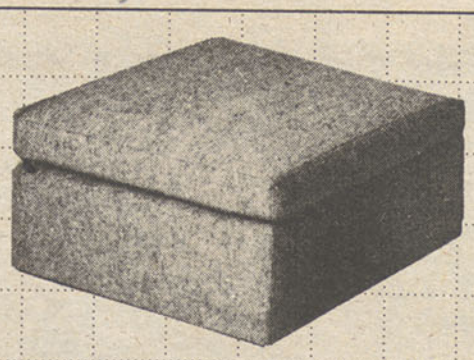

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